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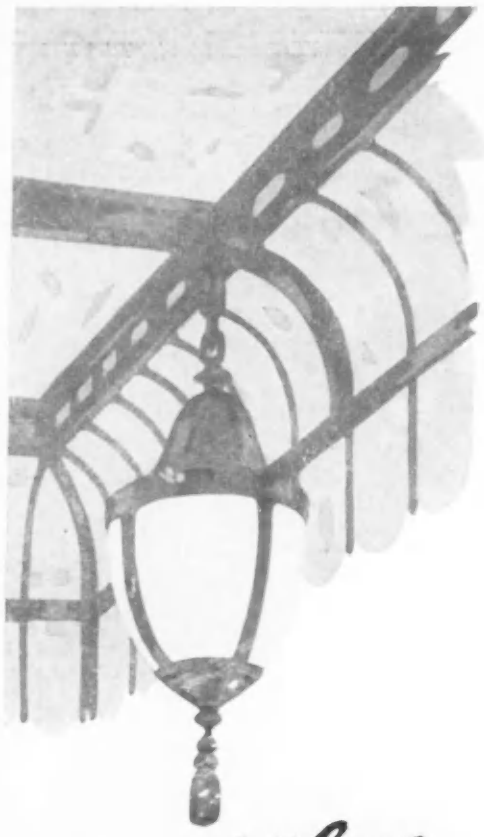

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CALVE, EMMA, Soprano (*Kahl-ahl'*)

Emma Calvé, half French, half Spanish, is descended from a prosperous and cultured family. She was born in 1864, at Madrid. The premature death of her father was followed by reverses, and the young girl knew that she must face a world in a more serious rôle than that of a society belle, so it was not long before the dark-eyed beauty found herself studying with Ronna Laborde, and afterward with Marchesi and Puget. As a pupil the young girl endeared herself from the first to her teachers, and made rapid progress. Although her début was made at Nice, her first important appearance was at the *Théâtre de la Monnaie*, in Brussels, in 1882, as *Marguerite* in *Faust*. Her Paris début occurred in 1885 at the *Opéra Comique*, in *Chevalier de Jean*, but her first real triumphs came in Italy, where she made several tours, and when she reappeared in Paris as *Carmen* and *Santuzza* the Parisians made her their idol. She appeared in London in 1892, and Americans first heard her at the Metropolitan Opera House in New York, where she made her début in 1894, and her fame spread rapidly. Her beautiful voice, her remarkable gifts as an actress, her beauty and magnetic personality, united in presenting a picture at once alluring and fascinating. The singer's further triumphs in America are familiar to all, and although she spends most of her time in Europe, her admirers may find consolation in her Victor records.

CALVE

Mme. Calvé's exquisitely trained voice, always remarkable for its beautiful timbre and emotional quality, was at its best when her Victor records were made. This great artist has recorded *exclusively* for the Victor the list of records catalogued here.

THE CALVE RECORDS (*Sung in French unless noted*)

		No.	Size	
Carmen—Habanera (Love is Like a Bird)	Bizet	88085	12	$3.00
Carmen—Chanson Bohême (Les Triniles des Statres) (The Sound of Tambourine)	Bizet	68124	12	3.00
Carmen—La bas dans la montagne (Yonder Mountain) (with Dalmores)		69019	12	4.00
Cavalleria Rusticana—Voi lo sapete (Santuzza's Air, "Well You Know, Good Mother") *In Italian*	Mascagni	88086	12	3.00
Hérodiade—Il est doux, il est bon (He is Kind, He is Good)	Massenet	88130	12	3.00
Marguerite, La (with Metropolitan Opera Chorus)	de L'Isle	66570	12	3.00
Old Folks at Home (Swanee River) *In English*	Foster	89089	12	3.00
Pearl of Brazil—Charmant oiseau (Brilliant Bird) *Flute obbligato*	David	88087	12	3.00
Serenade—Chantez, ne, dormez *Flute obbligato*	Gounod	88119	12	3.00
Three Little Songs for Very Little Children (Trois chansons pour les toutes petites) (a) "Frère Jacques" (Brother James) (b) "Au clair de la lune" (In the Moonlight) (c) "Une poule" (The Hen) (*Pianoforte acc.*)		88572	12	3.00

CAMPANARI, GIUSEPPE, Baritone

Giuseppe Campanari, one of the most famous baritones of the modern operatic stage, was born in Venice, and in early life played the 'cello at La Scala. Young Campanari was ambitious, however, and endeavored to improve his naturally good voice at every opportunity. In 1884 he was engaged by the Boston Symphony Orchestra, and after arriving in America took up vocal studies in earnest, making his first appearance as a singer in 1890, at a concert under the direction of Walter Damrosch. A season with Hinrich's Philadelphia Opera Company brought him to the attention of Mr. Abbey, and he was promptly engaged for the Metropolitan, where he remained for many years. The record of the favorite Toreador Song he has made for the Victor exhibits well his splendid voice, intelligent phrasing and good enunciation.

CAMPANARI

CAMPANARI RECORDS (*Sung in Italian*)

		No.	Size	
Carmen—Canzone del Toreador (*Toreador Song*)	Bizet	85073	12	$3.00

VICTOR RED SEAL RECORDS

Ca

CARUSO, ENRICO, Tenor (*Kah-roo'-zoh*)

Caruso's success is the greatest ever attained by an actor on this country. His American engagements have been a continuous ovation, the great audiences being held spellbound by the exquisite refinement, beauty and power of his voice.

Caruso is a native of Naples and was born in 1873. When he was a mere boy he sang in the churches of Naples, and the beauty of his voice arrested the attention of all who heard it. His father did not encourage the boy at first, but a few years later was persuaded to allow him to take a few lessons in singing. The family was very poor, however, and Caruso was forced to work as a mechanic. This work not being very profitable, he began to seriously consider whether he could not make more by singing.

He was eighteen years old when he met a distinguished baritone singer, who, after hearing his voice, decided that he would give Caruso substantial assistance. He therefore took him to Maestro Vergine, who was captivated by the beauty and purity of his voice, and began to give him vocal instructions.

CARUSO

Caruso made his début in 1894 in Naples, in a now forgotten opera, L'amico Francesco, afterward singing in various Italian cities and in Cairo. A South American engagement followed, and on his return, after a season in Milan, it was clear that here was one of the most promising young tenors ever heard in Italy. Caruso had made a success in various countries of Europe before coming to America in 1903, but it was his performance of the *Duke* at the Metropolitan on November 23d of that year which convinced opera-goers that the greatest of all tenors had arrived.

Caruso has made records *exclusively* for the Victor since 1903, and as the present contract with the tenor does not expire until 1933, the public is assured perfect reproductions of his voice for many years to come.

THE CARUSO RECORDS (*Sung in Italian unless otherwise noted*)

		No.	Size	
Africana—O Paradiso (Oh, Paradise!)	Meyerbeer	88054	12	$3.00
Agnus Dei—(Lamb of God) *In Latin*	Bizet	88425	12	3.00
Aida—Celeste Aida (Heavenly Aida)	Verdi	88127	12	3.00
Amor Mio (My Love) (Vocal Waltz)	Gaeta-Ricciardi	87176	10	2.00
Andrea Chenier—Un dì all' azzurro spazio	Umberto Giordano	88060	12	3.00
Berceuse *In French*	Teschemacher-d'Hardelot	87122	10	2.00
Bohème—Io non ho che una povera stanzetta	Leoncavallo	88135	12	3.00
Bohème—Racconto di Rodolfo (Rodolph's Narrative)	Puccini	88062	12	3.00
Bohème—Testa adorata (Adored One!)	Leoncavallo	88131	12	3.00
Canta pe' me (Neapolitan Song)	Bovio-de Curtis	87092	10	2.00
Carmen—Air de la fleur (Flower Song) *In French*	Bizet	88208	12	3.00
Carmen—Il fior che avevi a me (Flower Song)	Bizet	88209	12	3.00
Cavalleria Rusticana—Addio alla madre (Turiddu's Farewell)	Mascagni	88458	12	3.00
Cavalleria Rusticana—Brindisi (Drinking Song)	Mascagni	81062	10	2.00
Cavalleria Rusticana—Siciliana (The Lips Like Berries)	Mascagni	81030	10	2.00
Cavalleria Rusticana—Siciliana (*Harp accompaniment*)	Mascagni	87072	10	2.00
Chantons de Noël (Holy Night) (Christmas Song) *In French*	Adam	88361	12	3.00
Ciel, Le—O souverain, ô juge, ô père! (Almighty Lord, Oh Judge, Oh Father) *In French*	Massenet	88554	12	3.00
Cielo Turchino (Neapolitan Song)	G. Capaldo-M. S. Cioccano	87218	10	2.00
Core ngrato (Neapolitan Song)	Cordiferro-Cardillo	88334	12	3.00
Don Pasquale—Serenata—Com' e gentil (Soft Beams the Light)	Donizetti	85048	12	3.00
Don Sebastian—In terra solo (On Earth Alone)	Donizetti	88106	12	3.00
Dreams of Long Ago *In English*	Carroll-Caruso	88376	12	3.00
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Elisir d'amore—Una furtiva lagrima (A Furtive Tear)	Donizetti	81027	10	2.00
Elisir d'amore—Una furtiva lagrima (A Furtive Tear) Act II	Donizetti	88139	12	3.00
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Faust—Salut demeure (All Hail, Thou Dwelling!) *In French*	Gounod	88003	12	3.00
Favorita—Spirto gentil (Spirit So Fair)	Donizetti	88004	12	3.00
Fenesta che lucive (The Shining Window) (Neapolitan Song)		88439	12	3.00
For You Alone *In English*	O'Reilly-Geehl	87070	10	2.00
Forza del Destino—O tu che in seno agli angeli (Thou Heavenly One)		88207	12	3.00
Germania—Non chiuder gli occhi vaghi (Those Dreamy Eyes)	Franchetti	87054	10	2.00
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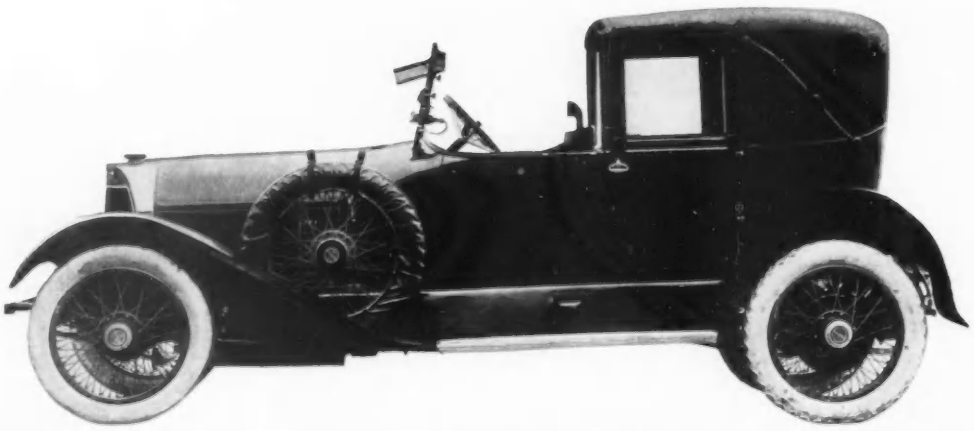

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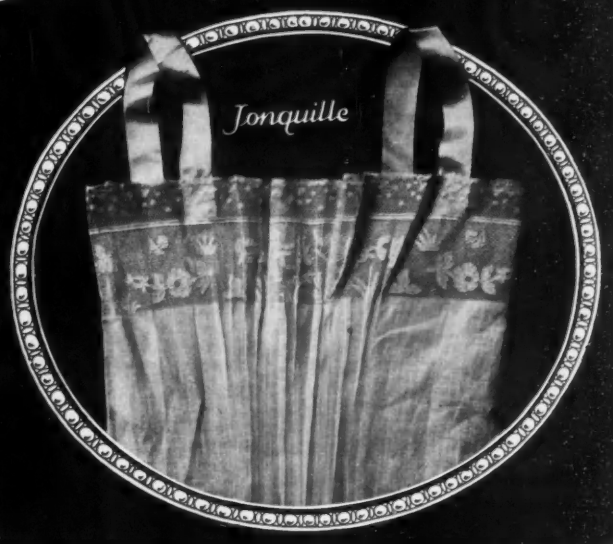

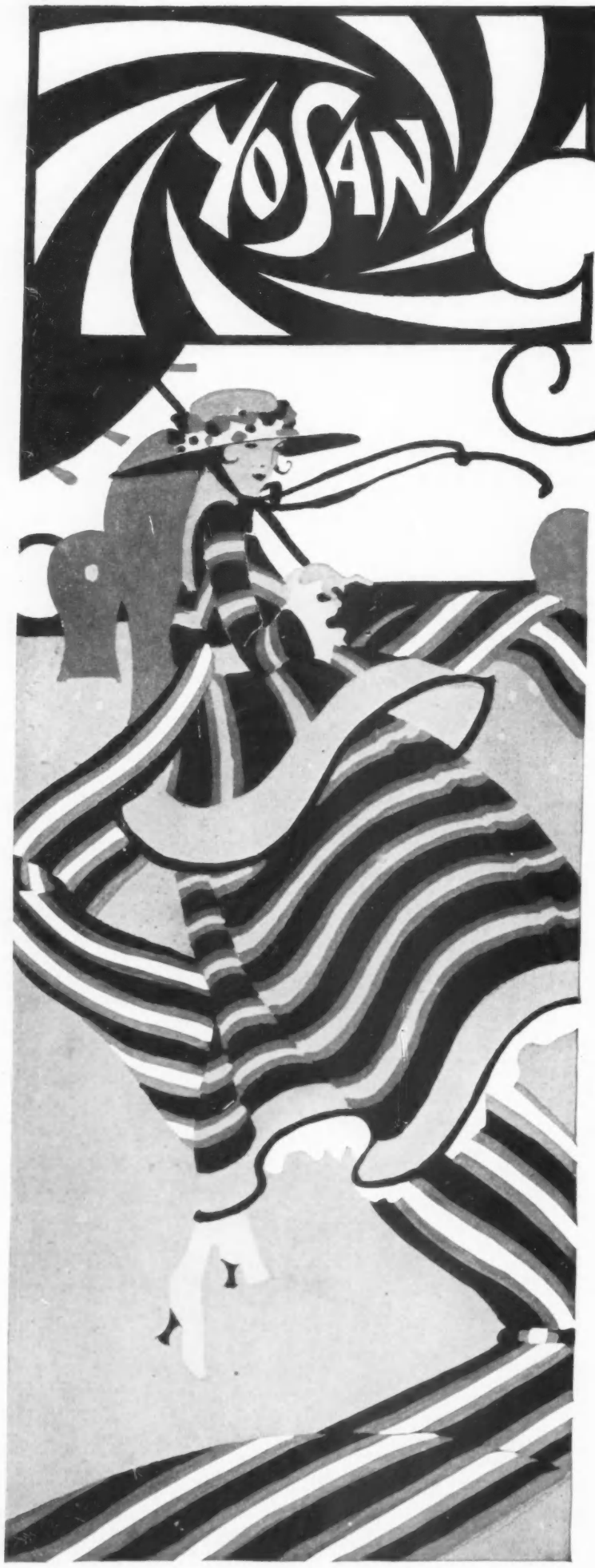

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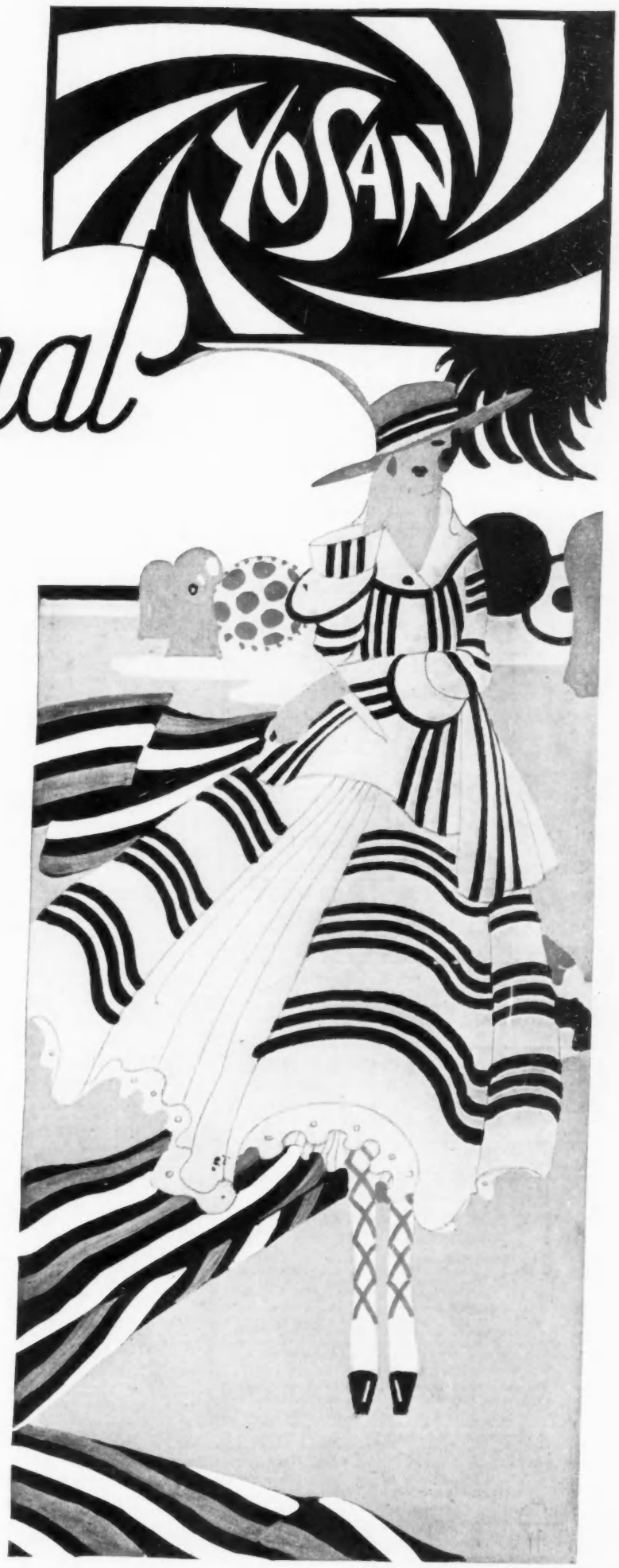

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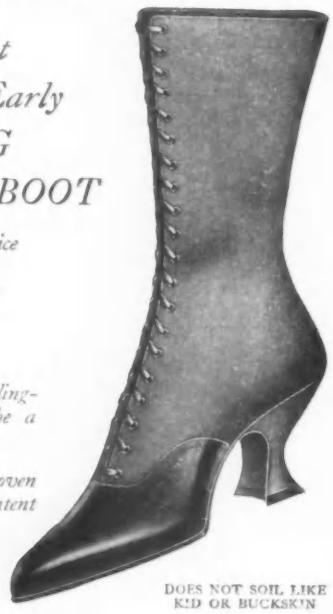

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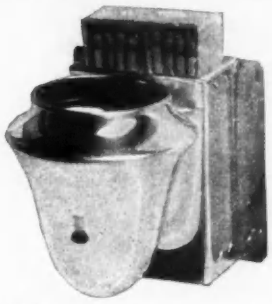

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THE names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

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This verse is on the lid of the box and describes much better than we can the use and virtues of this article. The price complete with pigskin case, 5 inches long, is but $1.20. See purchasing instructions on page 13

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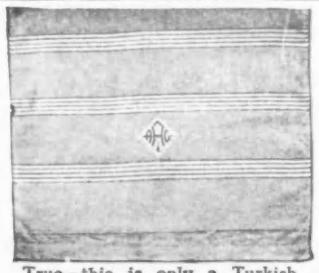

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JANE GRAY CO., 2 East 23th St., N. Y. C., are now showing "Kuddles," Twist Family, Grab Bag, The Paint House, Knitting Bags and many other attractive gifts.

NEVIUS, 217 East 38th St., N. Y. Wholesale Only. Gives Grateful Greetings to his friends and customers for their liberal orders and duplicates during the last year.

NEVIUS plans Progressive Preparedness and is arranging (with a lucky god handy) many marked improvements in preparing, displaying, and handling his orders this year.

NEVIUS will display at his Semi-annual Exhibit, all through February, more absolute novelties than he has ever succeeded in securing in any previous year.

NEVIUS' February showing will be rich in seasonable Winter things and also in Garden things and Sport things for Spring and Summer Shops.

NEVIUS will exhibit wonderful values in inexpensive Easter Novelties all through February, with unusual decorations and rich combinations not heretofore shown.

NEVIUS, The House of Thousands of Things. Among them are Agraffes, Alice Figures, and Baskets from everywhere. Decorated tin Cake Boxes and Waste Baskets.

NEVIUS Jolly Jollikins, eleven in all, quaint, pleasing and artistic; designs patented, name copyrighted; supply the increasing demand for worth-while, inexpensive gifts for men.

NEVIUS has new hand-carved, decorated boxes; swagger Dusters; original Coat Hangers, Hooks, Costumes, Utility Cord Boxes, Birds, Bowls, Butterflies, Candles.

NEVIUS originates Door Stops; Shelf Steps; Door Knockers; big selling hand-decorated Flower Pots; has splendid original Telephone indexes and Window Shade Pulls.

NEVIUS shows wonderful values in Lamps, Shades, Screens, Mahogany things, Nut Bowls, Quills, Smoking Sets with Roosters, Parrots and Cats.

NEVIUS imports Tassels, Carved Wood Bowls, Trays, Boxes, Ruskin Pottery, Chinese, Italian Embroideries, Russia Leather Goods. Does not retail. 217 E. 38th St., New York.

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STUFFED GOOSE GRAB-BAG. Gay goose, stuffed with 20 imported toys, 21 in. high. Price, $1.50. Distinctive ideas in gifts. Catalog. Studio Shop, 96-5th Ave., N. Y.

VENETIAN GLASS bowls, bottles, boxes, compotiers with applied fruits. Old fashion Venetian glass paperweights with beads in bottom. C. J. Dierckx, Importer, 34 W. 36th St., N. Y.

DECORATING done for the trade. Originator of oval wooden boxes sold in nests or separate. Exclusive items for Gift Shops. Palmode Shop, 44 Murray St., New York City.

FAIRY PLAY BOXES, for children, better than ever, many new numbers, sell all the year. Special Sets for St. Valentine's, Washington's Birthday & Easter. Fairy Gift Co., 409 Race Street, Cincinnati.

GIFT SHOP BUYERS will find attractive line in Rad-Bridge Score Pads, Pad Holders, Bridge Sets & Playing Cards. S'ples on request. Dept. A. Radbridge Co., Inc., 144 Pearl Street, N. Y.

CHARLES ZINN & CO. have Baskets of all kinds & Novelties of extraordinary interest. Pre-holiday visits welcomed. Assortments for any amount desired. Charles Zinn & Co., 893 B'way, N. Y. C.

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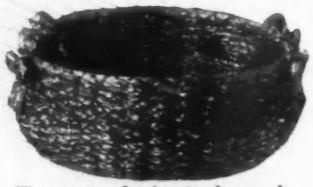
DISTINCTIVE LAMPS OF ARTISTIC AND orig. design. Chinese lacquered table & floor lamps. Parchment shades. Our best sellers. Make them yours. Write us. Savoy Art Co., 19 W. 30 St., N. Y.



This sewing basket is the result of skillful workmanship on the part of the Indian tribes of the North. So long as we have such tangible evidence of their existence, we cannot conceive of the race becoming extinct. The basket of grass is exceptionally popular because of its ample size, 10½ inches in diameter and 4 inches high. Fitted with pin cushion, scissors holder, the price is $2.50. See purchasing instructions on page 13

DON DICKERMAN. Pioneer in hand painted wood novelties and toys has largest original line of gifts. A sample order will convince you of the unique attractive display & selling quality of this line, &

OUR MAIL ORDER SERVICE is prompt and satisfactory. These novelties distinctly American and not a factory product. Order direct from Don Dickerman, 567-3d Ave., N. Y. C. Mur. Hill 9281.

UNIQUE HAND-PAINTED Metal & Wooden Novelties. Trays, Boxes, 'phone ornaments, Doorstops, etc. Sewing sets & twine boxes. Place card holders & bottle corks. Ill. folder on request. Jolin Shop, 303-5th Av.,

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ARTISTIC NECKLACES MADE WITH BEADS assembled by Miss Alma A. Rose, from the Orient and elsewhere. Brooch painted scarabs make novel gifts. Jane Gray Co., 2 E. 23rd St., N. Y. C.

ESTIMATES GIVEN MANUFACTURERS for hand painting on satin, leather, baskets, boxes, lamp shades, parasols, wooden novelties, etc. Original designs. Quantity orders. Hegone Studios, 163 W. 23 St., N. Y.

EXQUISITE BOXES in all shapes and colors. Ideal for decorative purposes. Hand-made and utility bags. Retail. The Box and Bag Mart of N. Y. 601 Madison Ave.

DELLA ROBBIA STUDIOS, of Pietrasanta (Carrara), Italy, invites the inspection of their extensive collection of rare old copies and original designs in "fired in" enameled metal art objects, such as baskets, vases, candelabras, candy boxes and other practical and beautiful objects. These goods sell rapidly at excellent profit. Now on sale at best stores. Our exhibition of Italian Della Robbia Ceramiche will surely interest you. Italian replicas of museum pieces from Etruscan Period. Carved antique woods. Rare Venetian glass. Marble Fruit that is true to nature. Mr. Fred Ayer of Della Robbia Studios is now leaving California on a Trip East. If you are interested in our line, notify our American Studios and we will gladly have Mr. Ayer call on you. Send for Catalog "M." Della Robbia Studios, Aeolian Hall, N. Y.

SMOCKED BLOUSES and Little Girls' frocks, well made at reasonable prices. Smocked and Hand Embroidered. Consignment shipments. The Irish Linen Co., Davenport, Iowa.

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(A) EVERYBODY'S SUPERSTITIOUS—that's why Chin Foo is so easy to sell. He is the Lucky Dog of China and a very brilliant novelty.

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(C) THE SQUIRREL DOES IT—He cracks the nuts and the handsome bowl catches the shells. An intelligent and attractive gift. Salable—very.

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DURLANDS RIDING ACADEMY—66th St. at Central Park West. Largest Arena. Well-trained Horses. Expert Riding Masters. Spacious Club Rooms. Write for full particulars.

Spring Forecast

Dated February 1st

Spring Millinery

Dated February 15th

Two Important Fashion Numbers of Vogue

Of all Vogue's issues, these are in greatest demand. It happens every year that these numbers are sold off the newsstands in two or three days. By consulting these two numbers of Vogue, you can assure your smartness and get full value out of every penny of your spring dress allowance.

In order to make sure of getting your copies promptly—indeed, to make sure of getting them at all—it is necessary to forewarn your newsdealer now that you will want them.

Tear out this page now, and give it to your newsdealer as a memorandum that you must have these two important spring fashion numbers.

443 Fourth Ave. **VOGUE** New York City

Condé Nast, *Publisher*
Edna Woolman Chase, *Editor*

25 cents a copy
$4 a year

Twice a month
24 copies a year

This Winter

Luxury Keeps Pace With the Seasons

While the winter lasts it is assuredly a great comfort to have the protection of a beautiful enclosed car.

And yet next summer, in this same car, you may avail yourself of every friendly breeze that blows.

Side windows and supports may be easily and quickly dispensed with.

But at the first gust of wind and rain the windows may be quickly slipped into place.

Such perfect protection makes practical a beautiful interior finish.

The seats are upholstered in a beautiful, gray cloth and the sides and ceiling are lined with the same rich material.

A dome light softly illuminates the whole car when desired.

The floor is richly carpeted.

The comfortable front seats are divided by a generous aisle-way affording free passage between front and rear compartments.

The Willys-Overland Company, Toledo, Ohio

Manufacturers of Overland and Willys-Knight Automobiles

"Made in U. S. A."

Quality Cars Economically Produced

This luxurious body is available on either the Big Four or the Light Six chassis.

Both are especially remarkable for their easy riding qualities.

Long forty-eight inch cantilever rear springs ease the car over rough roads, absorbing the shock of rough cobblestones, cuppy macadam or deep ruts.

New and improved seat springs also contribute to your ease—each spiral spring is separately encased and thus air-cushioned and checked against rebound, they are smaller but more numerous than is usual and you sink into your seat comfortably instead of perching on top of it.

They are quality cars throughout—exceptional values because they share in the economies made possible by our production and sale in large quantities of a complete line of automobiles.

See the Overlands *first*.

The Willys-Overland Company, Toledo, Ohio

Manufacturers of Overland and Willys-Knight Automobiles

"Made in U. S. A."

There is Romance in Manhattan

In his new three-part serial, Jesse Lynch Williams tells a delightful story of real, colorful romance—and it all happens right in brownstone, macadamized New York. "The Wrong Door" will give you three different half-hours of most interesting entertainment. Look for the first part in the January 13th issue of—

Collier's
THE NATIONAL WEEKLY

"THE GREEN WOOD" by George Inness, N. A.

HENRY REINHARDT & SON

have the honour to announce a special
Exhibition of paintings by the late

GEORGE INNESS, N. A.

to be held at their Galleries in New York
beginning January 15, 1917
to which the public is cordially invited

The Exhibition will include the collection of twenty-two paintings recently acquired by Henry Reinhardt & Son from George Inness, Jr., which have never before been publicly shown

---

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565 Fifth Avenue
New York

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Place Vendome

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536 South Michigan Ave.

"Such wonderful tone – and from a Phonograph, too!"

"OUR *new* phonograph is so different — so beautiful! I have had oceans of fun surprising my friends with it. Do you know I believe that people have developed a taste for the talking-machine tone. I am sure that I had. The scratching noise and the odd twang were so accustomed that I forgot them completely — that is until I heard the Vocalion. Then I suddenly realized that I never had been *quite* satisfied with

The AEOLIAN

The New Phonograph

talking machine music. And father .... well anyway he has forgotten all his objections—in fact the Vocalion has just carried him completely away.

"The very first evening after the new instrument arrived I insisted upon his hearing it. He was really amusing. He put on his best 'humoring-daughter' air, but I could see that he expected to be bored. I chose the 'Vision Song' from *Butterfly,* for it is one of his favorite bits of opera. Adjusting the record, I started the motor with a simple movement of the tone-arm, and from the corners of my eyes I could see father watching, puzzled at the way it was done. Here was interest already!

"WHEN the first tones sounded from the record their unusual quality gripped his attention instantly. And in a moment he was so engrossed that he didn't hear me speak to him. He was enjoying himself hugely, but there was an expression of perplexity upon his face. He just couldn't believe his eyes and ears. Such wonderful tone—and from a phonograph, too!

"Then I showed him the Graduola, the Vocalion expression device. Of course he was cynical about it at first. But I knew that he was only building an alibi, man-fashion, to protect his dignity in case he didn't prove a success at the new art.

"His first record *didn't* go very well. He was so self-conscious, poor dear. But I coaxed him to try another, and before it was finished he was getting on beautifully. The knack in using the Graduola is to emphasize nicely the accents and help the very soft notes to become the delicate, musical whispers they should be—to just give the record a human sparkle and variety.

"I SAW that my work was completed and slipped away. And when I returned an hour later for a good-night kiss, father was still playing away as enthusiastically as a boy.

"We are all so happy over the Vocalion. For it is a real musical instrument. But it is not surprising after all that this new phonograph is so different—is it really? The Vocalion is made by the greatest musical instrument house.

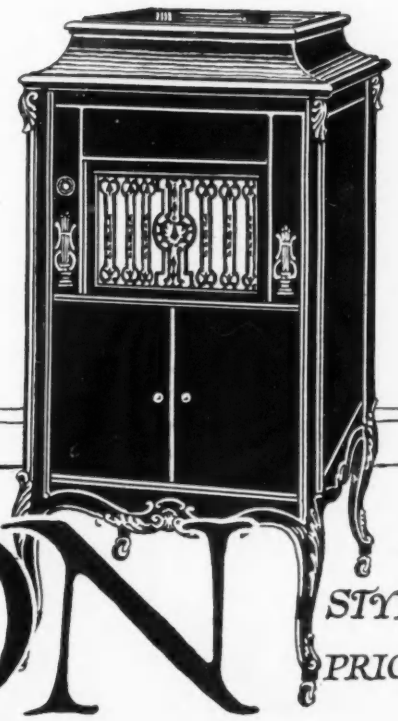
"And it *should* make a difference whether the men who make a phonograph know about music and appreciate it—or are just steeped in science and mechanics. Don't you think so?"

THE handsome, new book of the Vocalion gives interesting facts about this new instrument that everyone who cares for music will want to know. It is sent free upon request—together with the name and address of the store nearest you where the Aeolian-Vocalion may be seen. Address Dept. V115.

Vocalion prices are—conventional styles, without Graduola, $35 to $75—with Graduola, $100 to $350. Art styles to $2000.

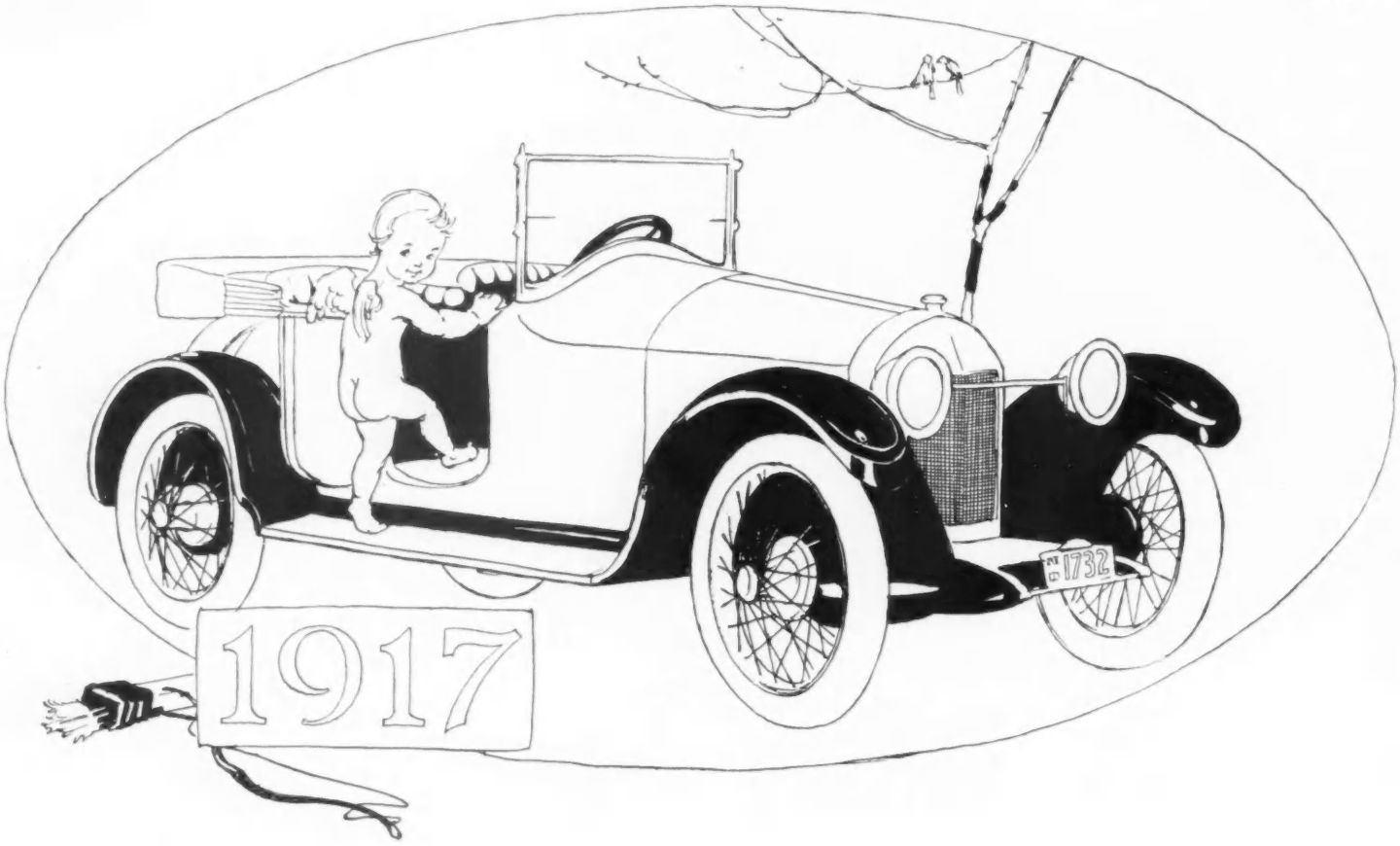
The AEOLIAN COMPANY
AEOLIAN HALL · NEW YORK

Makers of the Aeolian-Vocalion—largest manufacturers of musical instruments in the world



VOCALION

STYLE K
PRICE $300.



Progression

Old weapons discarded, attracted by the new future within its own being, the New Year mounts to a higher plane of progress and aggression, fitting the latest of modern mechanisms to the ultra demands of its new position.

Scripps-Booth

luxurious light cars embody in motoring units the very Spirit of Progress which the New Year takes unto itself, being fashioned of wood and metal to the world's liking, and to the service of personages.

Our nearest dealer is for your advantage.

Four-Cylinder Roadster - -	$825
Four-Cylinder Coupe - -	$1450
Eight-Cylinder Town Car -	$2575
Eight-Cylinder Four Passenger	$1175

With Winter Top, $1350

Scripps-Booth Corporation
Detroit, Mich.

The NEXT VOGUE

UPWARD the cost of living takes its way, and the cost of all those things that make living worth while go soaring up with it. The cost of paper is miles above sea level, and as for ink—well, the author of that touching little sentiment about "a drop of ink can make a million think" must have foreseen its present price. Not only in the cost of materials, but in the cost of labor has there been a tremendous increase,—and so Vogue had to choose between raising its price or lowering its standard. Well, you know that Vogue would rather go out of print than lower its standard even a sixteenth of an inch. It feels just that way about it. You see, Vogue has always stood for the best, and people have learned to expect the best of it. But there was no choice, for Vogue could never seriously consider lowering its standard; it wouldn't be Vogue unless it were just as superlative as it is. So after February 15, the price of the subscription will ascend from $4 a year to $5 a year. There is just one way for you to have Vogue at the old price,—giving it to yourself as a New Year's gift. If you subscribe before February 15, your year's subscription will be $4, just as it has always been, and you can proudly go to your husband and tell him how extremely economical you are.

The cover of the next, the February 1st number of Vogue, is by Frank X. Leyendecker

A Succession of Surprises

And now that that's off our minds, let's talk about something pleasant—the February 1 issue of Vogue, for instance. It is the Forecast of Spring Fashions number, and it is one long succession of surprises, from one cover to the other. The designers have even now decided your fate; they know exactly what you are going to look like next spring. And the next issue is going to break the news to you, just as gently as possible. In the first place, there are pages and pages of the newest ideas of the Paris designers. In them you may read your future. You know, coming events cast their silhouettes before; you have heard rumors that this spring you are to be straight and slim, with your waist-line right where it really ought to be. You have grave doubts as to whether or not the moyen âge gown is going on into the spring? You wonder whether there are to be period styles; or whether fashion is to be punctuated with exclamation points instead of periods? These are all the reasons for reading the next number; when you have read it, you will cease to wonder,—you will know.

On This Side of the Sea

Besides all these Paris happenings, the next issue contains the spring fashions of the peaceful side of the ocean. There are all the new frocks and hats that are taking place in the smartest New York shops. There have been matters of great import, this season. You see, the Parisienne has sent all her very best gowns to New York. The French government has said, "Let there be no evening gowns," and so all the evening gowns that the Paris designers had invented have been most welcome refugees in these United States.

In the next issue, Vogue forgets about the spring fashions for a few minutes (though goodness knows when they're once seen, they're not easily forgotten) and tells you about a new indoor sport. Do you play pirate bridge? If you don't now, it's only a question of time till you do, for it is being done to a great extent. It is a step higher than auction bridge, and it's even more absorbing. Your partner isn't wished on you, the way they usually are; it's like matrimony—you never know just what your partner is going to be. Mr. R. F. Foster, who knows the rules of bridge backwards, has written all about this super-bridge for Vogue. He explains just how it is done, and just how to go and do likewise. After you have read his article, you will fall a victim to one of the smartest forms of insanity—you will become a pirate bridge fiend.

VOL. 49: NO. 2 WHOLE NO. 1063

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MRS. HARRY PAYNE WHITNEY

Before her marriage Mrs. Whitney was Miss Gertrude Vanderbilt, daughter of the late Cornelius Vanderbilt. Mrs Whitney, well-known as a patron of the arts, is herself a gifted painter and sculptor. Miss Flora Whitney, her daughter, is a débutante of the season. The Whitney home in Aiken, South Carolina, will be opened this winter, for the first time in several years

The sportsman may find a wide variety of his favorite diversions at the country club of Havana

Photograph by American Photo Company

AN ALL-YEAR MOTOR LAND

Since Snow Blocks Northern Roads and Paris May Not Be, the American Takes Motor in Hand and Winters in Havana

By ALICE MAXWELL APPO

WHEN winter meant Paris to us, it was a welcome event despite its curtailment of the delights of long-distance motoring. Nowadays, to say Paris is to make the would-be traveler sigh; the magic of the word is temporarily suspended. But to deprive an American of anything he is accustomed to, is but to afford him an opportunity to find a substitute. Flocking to Havana, he makes merry there; returning, he declares its likeness to Paris. Those who have the slightest doubt of his word, however, may pleasantly prove for themselves the truth of the statement and the further truth that from Havana excellent motor roads lead all about Cuba.

HAVANA DINES OUT

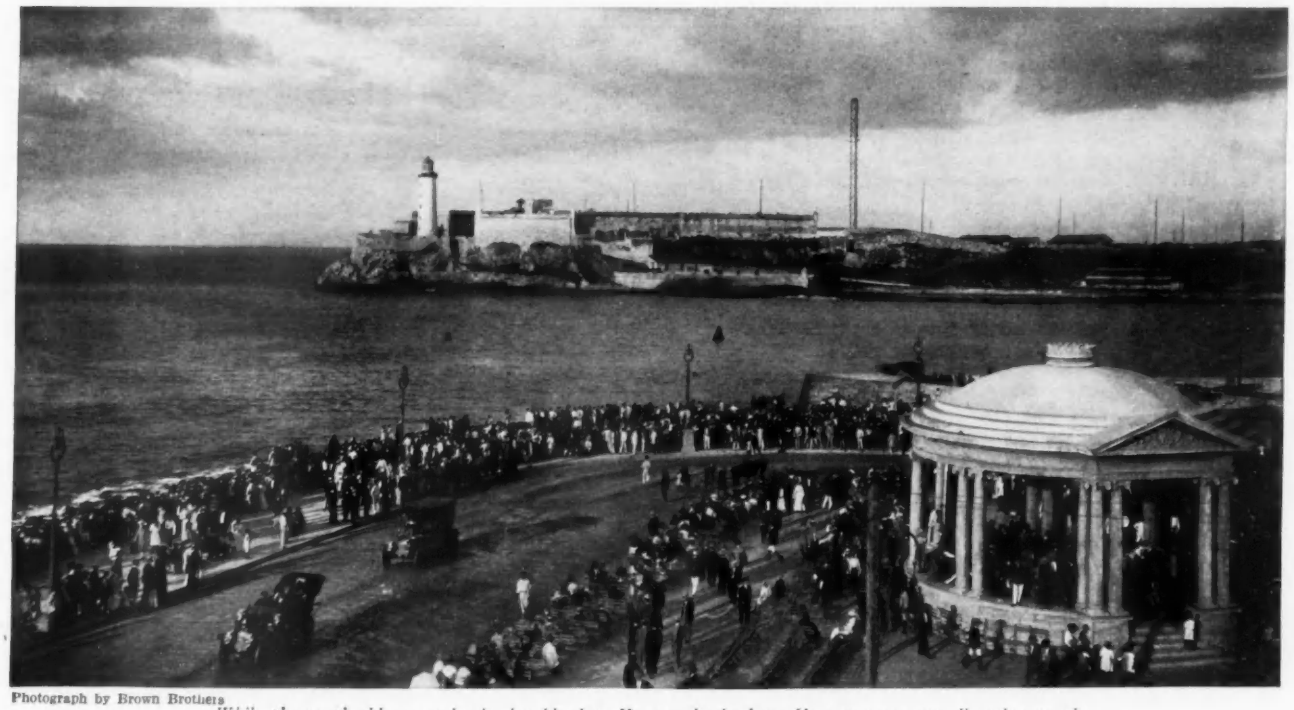
A first glance at the place reveals one striking similarity. All Havana eats out, just as Paris does. A desire to consume privately even so innocent a delectable as a native crab is impossible of attainment. The action must take place within three feet of the public sidewalk and in full view of the passers-by. Eating, in Havana, must be in the open and above board. Fugitives from justice presumably starve to death, for even persons who are not being sought can not eat without being recognized by from ten to twenty people in the course of a single meal. Passers-by rush up to one,—people one met on the boat or knew in Billerica, or danced with in the California Building at the Panama-Pacific. A meal is a rout. It is the measure of popularity, the test of social standing. Truly, the Cuban sun gets into American bones and it works out again in a geniality that is far from being inborn.

But when the sun sinks, a change steals over the cafés. An effort is made to screen the sidewalk, and this is followed in some places by an endeavor to entertain. It is well to relinquish all ideas that one will now observe the Cuban and his family at dinner, discover what they eat, how they dress, and the manner in which they conduct themselves toward each other and the world. The seeker will discover only the tourist. The Cuban will be in his own house.

TRAILING LOCAL COLOR

The cabaret will not introduce the traveler in Havana to any native music, native dances, or Cuban songbirds. Jennie Magee of Harlem (stage name only appearing on program) will render "The Rocky Road to Dublin," accompanied intermittently by a few of the steps that have made Broadway justly famous. Or Quince and Quince, who never attained to much of a hit in the States, will do their windmill whirligig and bring down the house.

If the desire to see something characteristic of the country is insistent, one may hail one of



Photograph by Brown Brothers

While the north shivers under its icy blanket, Havana basks beneath a summer sun, listening to the waves on one side and to the music of regimental bands playing in the miniature temple on the other

Four photographs © Brown and Dawson

A vanishing picturesqueness is the Spanish milkman

(Left) Tradition says, though we may justifiably doubt it, that Columbus was buried in the Havana cathedral

(Right) Excellent motor roads link all parts of Cuba. They are of white rock and resemble the fine shell roads of Florida

the little native cabs and tell the *cochero* to drive to Dos Hermanos. Noon is the best hour for this adventure, and whoever seeks it should be prepared to be driven madly through a series of narrow streets, with the wheels of the *coche* scraping ridiculous little sidewalks along the way. If possible, it is well to see that the hubs do not hook occasional pedestrians into one's lap, for the driver is unconcerned. He will stop at a cross street when the toy soldier in blue, who represents the Havana idea of a traffic policeman, holds up a hand, but he will stop for nothing else until he gets where he is going. It may not be the place the traveler set out for at all, but it is the driver's idea of that place. If he has made a mistake, he will gladly rectify it,—at the expense of his passenger, of course, and after the said passenger has stopped all the Cubans who look as though they could speak English and all the Americans who look as though they could speak Spanish, until one who can do both is discovered. This individual, when found, will explain to the driver that one wanted to lunch at the Two Brothers, not at a cigar factory, as the driver had thought.

THE INN OF THE TWO BROTHERS

Arrived at Dos Hermanos, the thing to do is not to linger on the ground floor, but to ascend the stairs and step out upon the roof. The roof is tiled, shaded, sprinkled with tables,—and it overlooks the harbor of Havana. Almost at one's feet the water laps the dock. You see a thousand gilded masts aspiring to a sun that flings back their gold. Industrious fussy ferry-boats are weaving patterns between the shores. Cuban longshoremen are droning Cuban songs as ships of various nations load and unload, loading usually things to eat, such as sweet-smelling pineapples and futurist moons of grapefruit, oranges the color of setting suns, and stolid unimpressionable cocoanuts. On one side, Morro Castle stretches a long neck to take a furtive look at a foreign cruiser lying asleep with one eye open. In the middle distance there is a ship's grave which marks the end of Spanish rule in Cuba, though only little waves are to be seen at the place. Do we still remember? We have so often been urged not to forget.

Perhaps the elderly waiter is one of the two brothers. Anyway he belongs to Dos Hermanos, and he knows what to serve. He will bring first *pescado papillot*, fish in paper, and when he deftly cuts the paper away, the guest may revel in an aroma and then a taste, the like of which he has never known before. He will bring *arroz con pollo*, in a mysterious looking round dish from which he extracts such chicken and rice as double the joy of living. For the salad, there will be *langosta*, as red as the lobster of Times Square but more delicate and, oh kind fathers, much cheaper. He will bring bread that has been baked in banana leaves, wine that has been sun-kissed in Spain, coffee that has been thickened and blackened, and flavored as only Cuba can do it to make it nectar.

THE DASH TO THE RACES

One dines leisurely and dines well. Even the breeze is adapted to the moment, saucy but not silly, lively but not rough. It matters not that one of the biggest shoe manufacturers in America is entertaining a loud party at the next table. Not even the proximity of his pink carnation and red moustache can spoil the enjoyment. It is enough to flick cigarette ashes nonchalantly on the tiled floor and wonder why people spend money for carpets. At Dos Hermanos every one stays as long as he can and were it not for the irresistible attraction of the races at four, it may be doubted whether the noontime guests at the Two Brothers would ever leave.

For those who do not take their own motors to Havana the proper thing is to take a Ford to the races. One gets there quickly,—if one gets there at all. "Ford" is Cuban for automobile. Big cars that in America are so proud that they won't run down an unpedigreed dog are only "Fords" in Cuba, the great leveler of automobiles.

"Ford driver" is Cuban for chauffeur, and Ford drivers proceed on the theory that a miss measures up to a mile and that failure to miss is always excusable. Their optimism exceeds even that of the jitney drivers in San Francisco, whose cheerfulness in the face of almost certain death—for pedestrians—is one of the sights of Market Street. Ford drivers are cheerful in the face of almost certain death for everybody. They dash madly down narrow streets that cross at right angles innumerable other narrow streets along which follow Ford drivers are clipping at a similar pace. Their only precaution is to blow the horn incessantly, but as all are doing the same thing, nobody hears anybody's horn but his own. It is a royal game, reducing chess, even polo, to ignominious child's play for those not sportingly inclined.

DISPOSING OF ONE'S WINNINGS

What is won on the races at Havana may be put into the lottery; that is, if one has any scruples about keeping the money. Putting it into the lottery is the quickest way to get rid of it. To stand anywhere about the Parque Central is to be borne down upon by innumerable Cubans vociferously hawking what appear to be Gargantuan postage stamps. After selecting all those bearing numbers that happen to please,—at the rate of twenty cents each,—all that remains to be done is to rise early on the day of the drawing and buy a copy of *La Lucha*, which will contain a list of the winning numbers; a glance at the page will salve the conscience effectually. The order may be reversed; two dollars won in the lottery may be erased by losing ten or so on the horses. For those who are really determined to be rid of money, Havana is the place. Even half-hearted efforts meet there with distinguished success.

The hotels, especially, have a way of assisting in this dissipation of funds, a sort of prestidigitator method;—now-you-see-them-and-now-you-don't; one never knows just where the funds went.

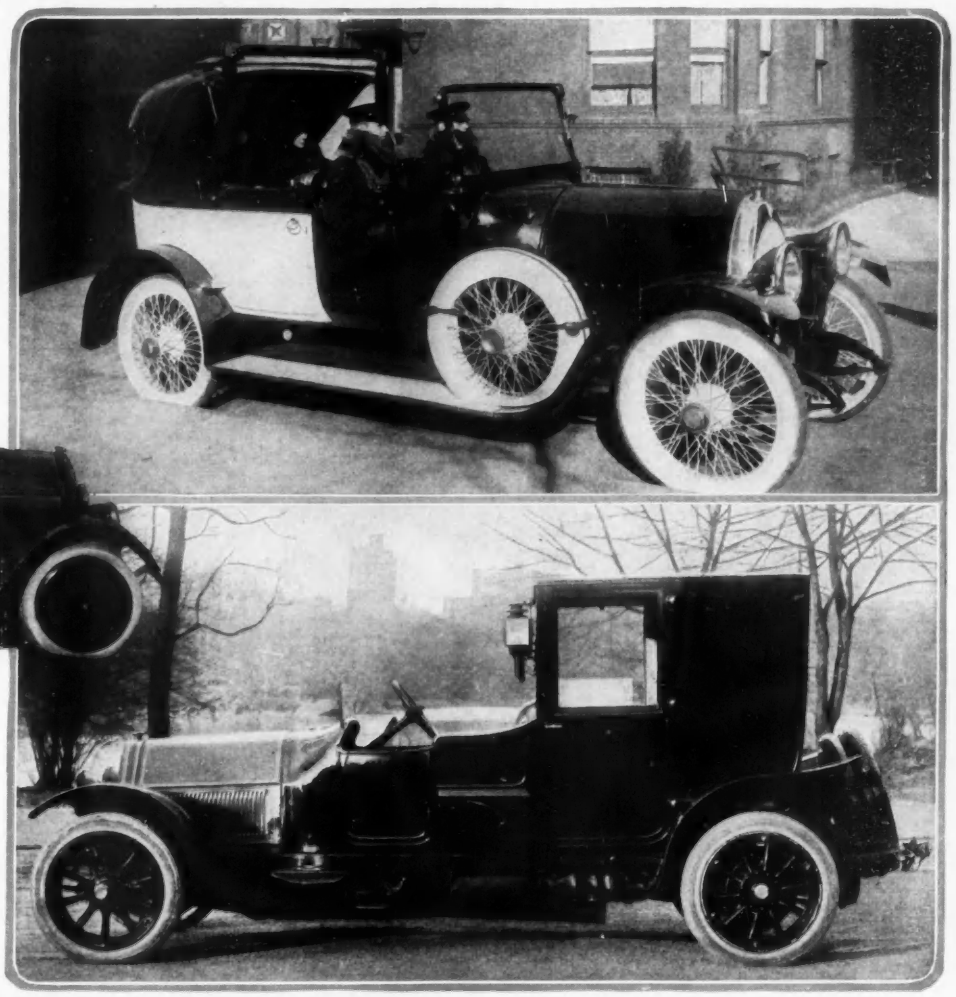
(*Continued on page 98*)

In the harbor of Havana, Cuban longshoremen, droning lazy Cuban songs, load endless vessels with sweet-smelling pineapples, futurist moons of grapefruit, and unimpressionable cocoanuts

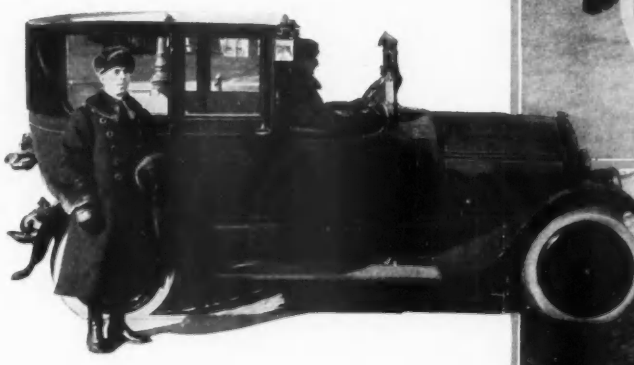
THESE DISTINGUISHED FOREIGNERS HAVE BECOME MEMBERS OF THE MOTOR ARISTOCRACY OF AMERICA

(Left) The Rolls Royce has always stood for distinction, an aristocrat among foreign cars. This limousine is built on those low straight lines that set an example which many of the new American cars are following. The war has stopped the importation of Rolls Royce bodies; but one may buy an imported Rolls Royce chassis and have its body built here exactly on the lines of the English motor car

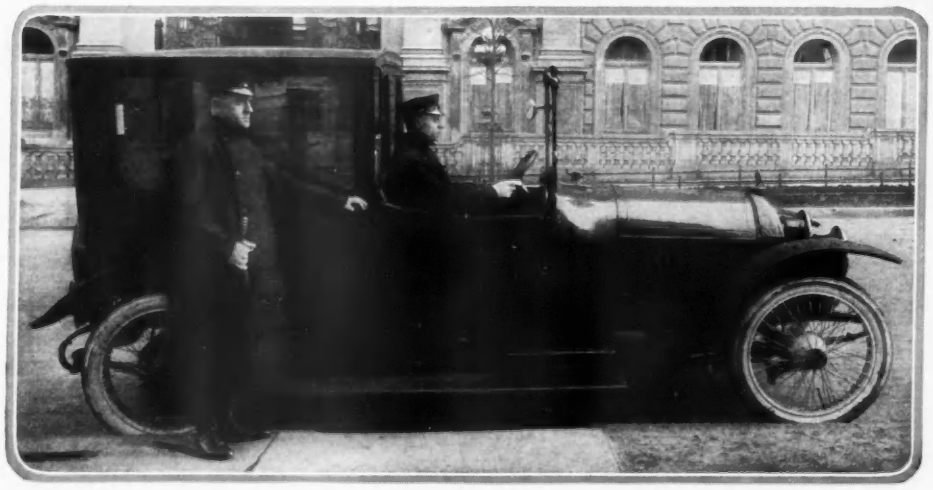
Photographs by Kellar and White



(Right) Our smartest cars about town are wearing special bodies made to their owner's order; it's a feature of the 1917 models. The special body of this Isotta Fraschini landaulet offers the occupants of its rear seat all the exclusiveness of a victoria top. That victoria top may be folded back, when one wishes, and then the car without hesitation becomes an open touring-car

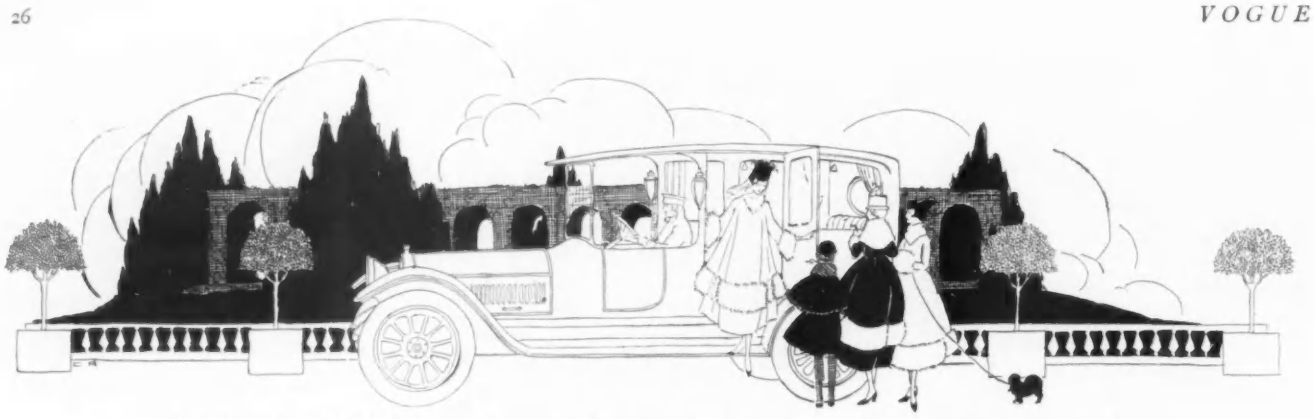


(Above) There are times, in the congestion of Fifth Avenue traffic, when one's whole future depends on how short a turn one's motor can make. The short wheel-base of this Fiat brougham was planned with especial thought for life in a great city. In spite of the shortness of its wheel-base, the car loses nothing of beauty, power, or luxury



(Above) This Lancia coupé is a graduate of that foreign school of design where utility and luxury are the foremost subjects. It does away with the usual stretch of running-board; instead, two steps lead, respectively, to the driver's compartment and that of the passengers

(Left) Behold this Peugeot town car, in all its dignity, and then reflect, for a moment, that it is of the make of car which has consistently won more track and road races than any other car in the world. In this model, however, speed has been sacrificed a bit, for the sake of innocent pedestrians who may have wives and families. Liveries on this page from Bowe and Seligman



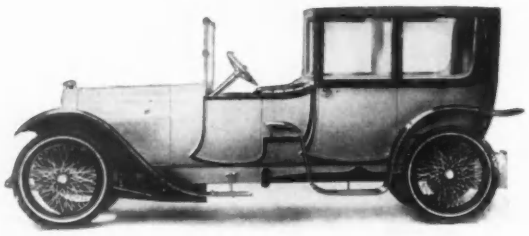
The Winton limousine is justly proud not only of its appearance, but of its comfort. One of the reasons for the popularity of this type of car is that its upholstery is so well protected that it may be as smart as one wishes

The NEW YEAR *in the* MOTOR WORLD

Greater Speed, Responsiveness, and Economy of Operation Mark the 1917 Cars

IN discussing the motor cars of 1917, let us first face the one disagreeable fact about them and admit that, in common with every other necessity to the enjoyment of modern living, automobiles have increased in price.

Their increases in price, however, are not so great in proportion as those of many other commodities; they seldom exceed ten or fifteen per cent. The thrifty may argue that the one, two, or three hundred dollars' difference between the prices of cars of last year and of this, would go far toward the purchasing of spare tires, removable bodies, and special upholstery, and make possible more desirable color schemes. But one must consider that material is higher, labor more expensive, and the general cost of production has so risen that such increases in prices are well warranted. In fact, in the case of those manufacturers who are forced to buy their materials at present figures, an increase in the price of their cars is the only alternative to reducing the quality of the car itself,—and that is a step which no reputable manufacturer will take. We can, therefore, assume that no increase in price has been made without careful consideration on the part of the manufacturer, —consideration as to the effect on future sales, as to the added value represented, and as to his own reputation for keeping faith with the public.

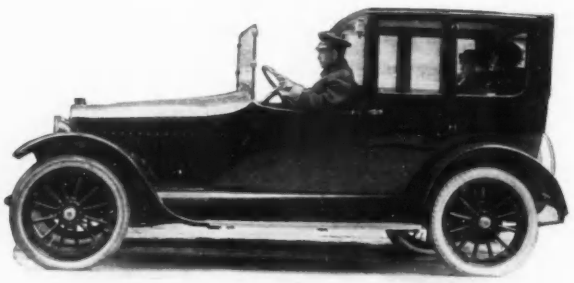


(Above) This Phianna brougham spells modernism in every dignified line. It represents a departure from the sweeping stream-line bodies that we have learned to know so well

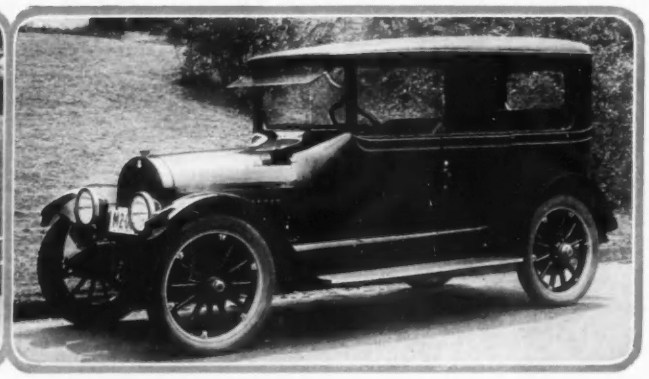
But there is even a brighter side to the situation. Materials have increased in efficiency as well as price. The fact of increased cost has led manufacturers to develop methods for reducing waste and the number of defective parts, and for increasing efficiency and strength. This means that the car of 1917 will be a stronger and therefore a safer vehicle than its predecessors; it means that parts, though retaining all their former strength, will be lighter,—and lightness makes possible

(Below) In the Willys-Knight limousine, one of the most luxurious of town cars, the Knight motor is responsible for the unusual silence and the flexibility of operation which distinguishes the car; the motor was first used on foreign cars

(Below) The short wheel-base of this Liberty town car makes it especially well adapted for the congested traffic of the city, where sharp turns and sudden stops are vital. Its motor bonnet shows the straight lines that smart cars are wearing for the new year



A powerful and comfortable car, like this Pierce-Arrow landau, is equally at home on level city streets or long winding country roads. A rack at the rear provides ample room for necessary luggage



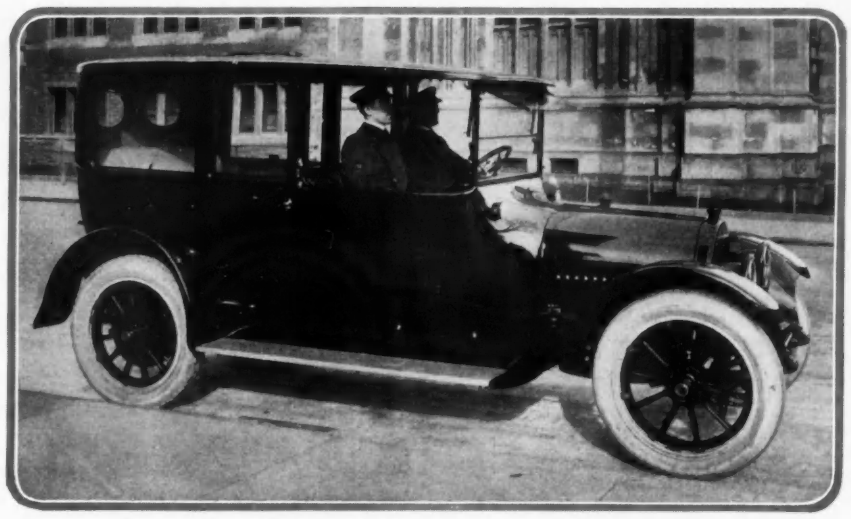
The Cole "toursedan" is so named because it may be turned from a sedan to a touring-car by removing its sides and stowing them under the seats. The permanent roof is too high to obstruct the view

LIVERIES ON THESE FOUR PAGES FROM BOWE AND SELIGMAN

fleetness, responsiveness, and economy of operation. Akin to the purchase price of a car is the cost of its operation, but where the former has been increased, the latter has been brought down. A gallon of gasoline will now do more than ever before; one finds better tire equipment, which means greater tire mileage; rapid progress in the standardization of the sizes and shapes of various parts has made the modern automobile easy and quick to repair at but small expense.

This improvement in the materials used in a car has had its effect on the general appearance of the vehicle. The modern car is sturdy both in appearance and in action, yet it is light. The tendency to lower the floor and to raise the sides nearly to a level with the backs of the seats has resulted in a low-hung car which "sticks" to the road with the tenacity of the proverbial bulldog, and which is easier to enter than any former type of car has been. This change in appearance has been brought about through the use of metals which possess the same strength with less bulk, and the design is greatly improved.

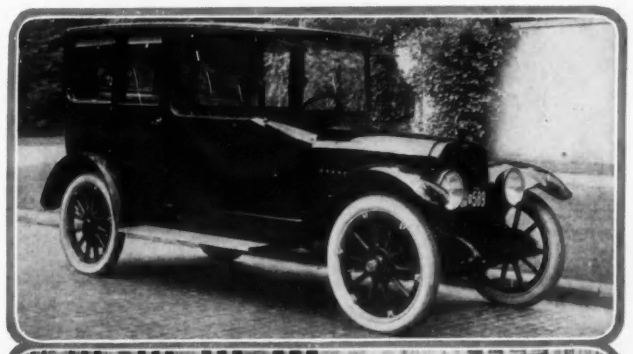
More than ever is the modern car a vehicle of unbroken lines. No longer does the back of the front or the rear seat project clumsily from the depths of the sheltering sides; the backs are as high and even more comfortable than ever before, but the floor and seats are lower, and this, with the higher sides, not only creates a more pleasing external impression, but protects the occupants from the dirt and dust of travel.



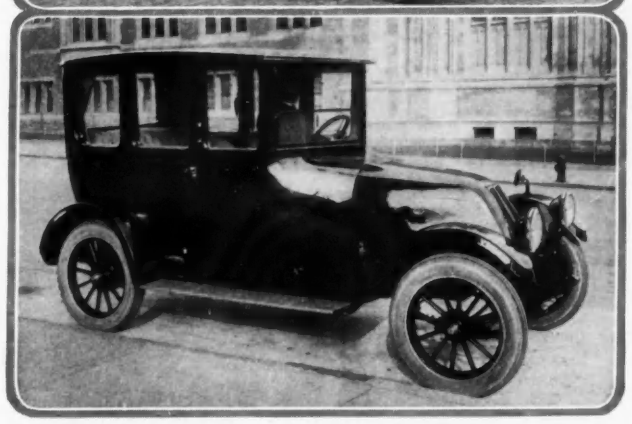
(Above) The smoothly molded fenders carry out the stream-line effect of the body; a car of sleek lines is the Cadillac limousine and it exemplifies the trend of American designing; this car was the pioneer in the eight-cylinder field

THE FAST DISAPPEARING DASHBOARD

Like many organs of the human system which have not been used for generations, the dashboard of the modern automobile has all but disappeared. Where formerly we found the abrupt change in lines from the horizontal line of the motor bonnet to the vertical line of the dashboard, the two now blend in a curve, and the dashboard has been reduced to a single panel, which is placed inside the car for the accommodation of the instruments and gauges which require the occasional inspection of the driver. Three or four years ago, the desire to lessen the straight line severity of the flat mud-guard was evidenced in the tendency toward the use of the crowned or oval mud-guard, which presents a smooth curved surface in keeping with modern body lines. This tendency is more evident today than ever, and it has been followed by the elimination of one of the two remaining vertical lines found in the modern car. The windshield, in the majority of new models, is no longer vertical, but has been tilted backward at an angle, which is not only in keeping with the general racy appearance of the modern automobile, but which serves to eliminate the back draught and to dispense with annoying reflections as well.



(Right) The limousine is still the most luxurious and desirable city car. The Chandler limousine is one of the finest lightweight six-cylinder cars and combines efficiency with a maximum amount of luxury



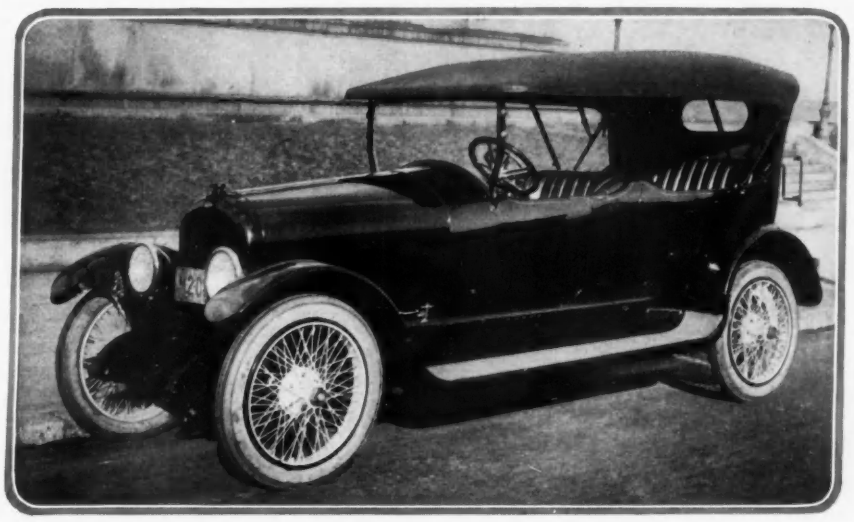
(Right) The Franklin limousine is the one American car which is driven by the air-cooled type of motor, which requires no attention to prevent freezing in winter or overheating or boiling in summer

THE NEW CLOSED BODIES

Naturally, it is in the enclosed types of bodies that the greatest opportunity for change in appearance and riding convenience is found. Permanently closed bodies are still popular, but the bulky Berlin of a few years ago has given way to the semi-limousine or to the all-enclosed sedan. Probably the most useful types of permanently enclosed bodies are those found on the broughams and the other so-called town cars,—those light cars which are used primarily for shopping and social duties in cities. Such cars are essentially of shorter wheel-base and lighter construction than are those vehicles intended for touring over rough roads and for use under conditions which do not require ease in handling, or the small turning radius necessary in congested traffic.

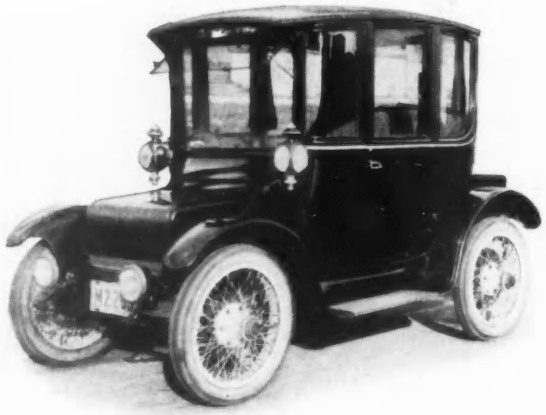
But the type of body, aside from the five- or seven-passenger conventional touring model, which seems destined to increase in popularity beyond all expectation, is the convertible sedan with permanent roof. This, as its name indicates, is the luxuriously upholstered type of five- or seven-passenger car which differs from the limousine in that there is no partition between the front and rear seats. Over this body extends a well moulded roof which is left in place at all times. Glass sides, which may be used to enclose the interior completely and which are carried in pockets in the doors and under the seats, serve to make this car an all-winter as well as an all-summer vehicle. The height of the top above the seats is such that it does not interfere with the view of the passengers, and such a car is therefore well adapted to touring. This permanent top provides an excellent sunshade in summer, as well as a protection

(Below) The very lines of this car bespeak its power. This Marmon touring-car is unusual in that the motor-bonnet and driver's cowl are higher than the backs of either the front or rear seats



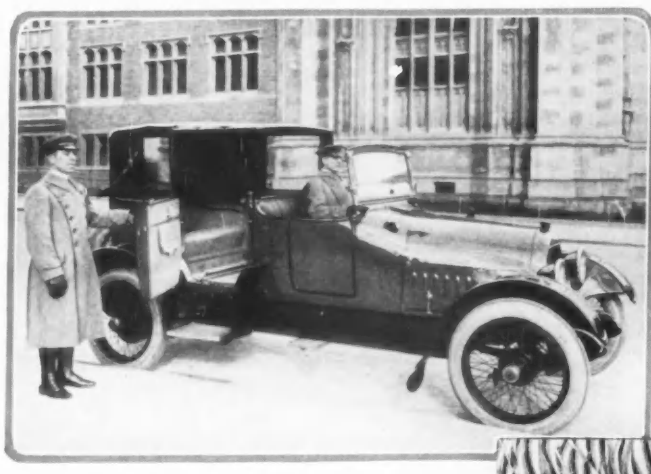
against the sudden storm or wind which may happen on even the best regulated tours.

The popularity of the sedan has established several trends in motor car refinement. The division of the front seats in many models has become generally accepted. The aisle formed furnishes a convenient passageway by means of which the occupants of the front and rear seats may change places, and it also provides the separation which prevents the occupant of the seat on the right from interfering with the arm and shoulder movements of the driver. Another feature responsible for the popularity of the sedan is the protection afforded the upholstery of the interior. On the touring car exposed to dust, sun, and rain, service must be the keynote in the selection of the upholstery, leather, or slip cover material. In the case of the sedan, however, the upholstery will be protected from dust, sun and rain, and consequently a greater latitude of choice may be given in the selection of the material. Needless to say, with the clever designers employed by motor car builders, very handsome materials are selected, and the beauty of the interior of the modern car is greatly enhanced.

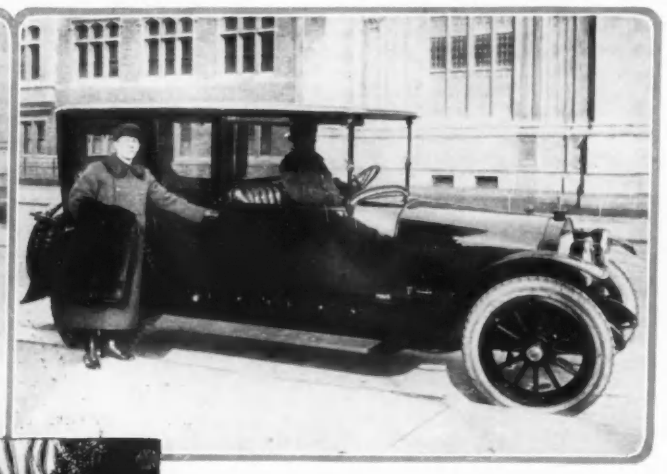


For the woman who drives her own car the Rauch and Lang electric is ideal, whether for day or night

The desire for distinctiveness on the part of many purchasers has led some manufacturers to offer, even on cars selling below $2,000, an option on both the color scheme of the body and of the material for the upholstery. When contrasted with the prices of cars on which such an option has heretofore been granted, this step will seem to be a radical one, but the improvement in quality and reduction in prices of the various stock parts which go into many of the leading cars have made such an innovation possible. Naturally, delay in delivery would be expected if the color scheme of the body and upholstery is to follow the dictates of the purchaser, but



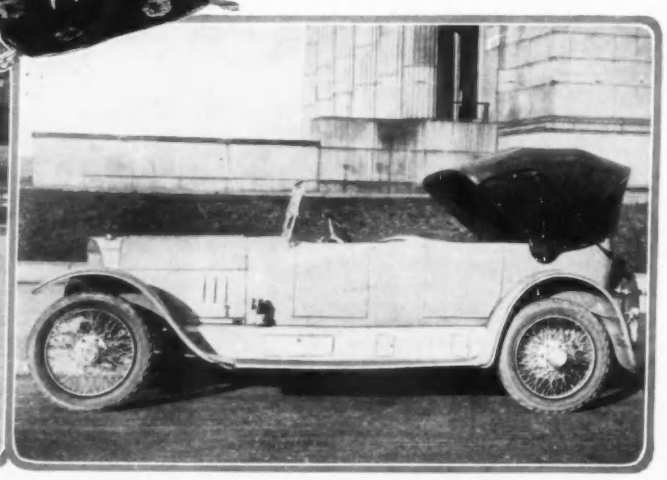
(Above) This Daniels eight-cylinder landaulet replaces the long running-board with two short separated steps



(Above) The Locomobile combines a promise of steady comfort through city inclemency, with the power to stand long country tours

(Below) This Brewster car has the refinement in line and body design formerly marking only the best foreign cars

(Below) A Palmer-Singer touring-car is fitted with the Victoria top that assures air, shade, and also ease of adjustment



(Below) A distinguished appearance marks the Scripps-Booth coupé which comfortably holds two passengers

(Middle) An electric heated foot-rail

(Below) The Hal chassis with clover-seat body combines touring facilities with the speed of a runabout

such work can now be so well handled that only a few weeks more than that required for the delivery of a stock car need elapse before this special vehicle can be delivered.

THREE IS COMPANY

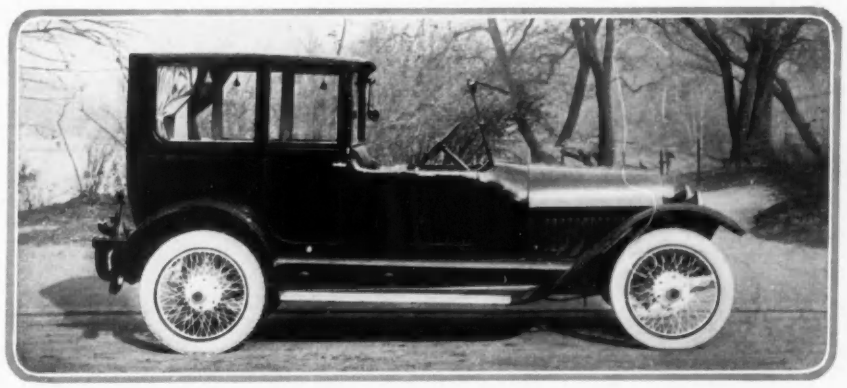
A few years ago, when the person who owned a car was the exception rather than the rule, seven-passenger touring cars were the most popular. They are still in high favor, although now, in some communities, it is sometimes difficult to find a sufficient number of people, who themselves are not automobile owners, to fill a seven-passenger car. This has brought about a remarkable increase in the popularity of the roadster or runabout. Unlike the vehicle of this name of a few years ago, which could comfortably accommodate but two persons, the roadster of to-day can easily carry three, and, in many instances, four persons with a maximum of comfort. Such a body is generally mounted on a chassis with the same standard wheel-base length as that of the touring car. Ample compartment space is provided at the rear for carrying touring paraphernalia, golf bags, extra clothing, and as much other impedimenta as could ordinarily be stored in the tonneau of a five-passenger body. The manner in which the extra one or two passengers may be accommodated is extremely ingenious. The average three-passenger runabout consists of a wide seat, the driver's portion of which is placed some five or six inches forward of the remainder, in order to give his arm freedom of movement. The remainder of the seat is wide enough to accommodate comfortably two persons, and as a rule, a footrest is provided because of the greater distance from the "toe-board." In some cars, space for the chance fourth passenger is provided in the form of a comfortable folding seat which is placed forward of the occupants of the double seat and which, when not in use, folds inconspicuously into a space under the instrument board. Other types of seating arrangement provide for the accommodation of two passengers in a "clover-leaf" compartment back of the divided front seats occupied by the driver and his companion. This gives a "chummy" effect and brings the rear seat close enough to the front seat to enable conversation in an ordinary tone of voice to be carried on among all four passengers.

CONTROLLING THE MODERN CAR

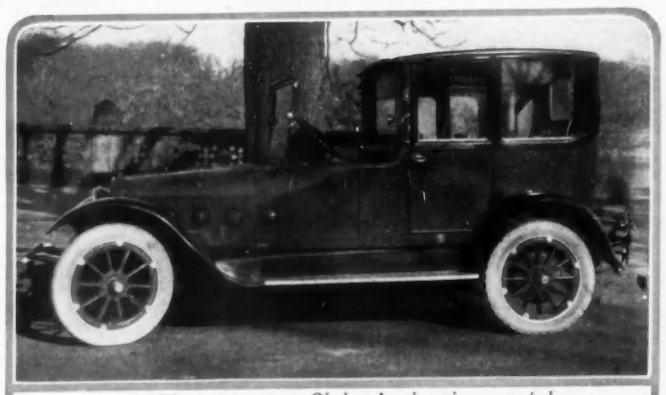
From an operating standpoint, the car of 1917 will be easier to control than were any of its predecessors. The motors are more flexible and more responsive to the slightest touch on accelerator pedal or throttle lever. The development of high speed motors has made gear shifting—that bane of the motorist—far less frequent, and mile after mile, up hill and down, through traffic and across level stretches, may be covered without so much as touching the gear shift lever. More attention than ever before has been paid to the design of the steering gear and connections, with the result that the frailest woman can handle one of the heaviest cars with an ease that would astound the woman driver of a few years ago. In like manner, the brakes have been designed to operate with greater efficiency, and the car which weighs two tons or more, which can be turned so easily and which in a few seconds may be brought up to a speed of forty, fifty, or even sixty miles an hour, can be brought to a stop merely by the pressure of a daintily shod toe. In part, this has been brought about through a greater attention on the part of the designers to brake linings and to the application of the power, and in part to the invention of a new sort of brake, which may soon be found on some of the leading cars and which operates entirely by an air vacuum created by the engine. With this brake, a thousand-pound pull on the brakes themselves will be obtained by the slightest pressure on a little button located under the foot or near the steering wheel.

With the idea that a car driven by a woman must, in cases of emergency, be adjusted or repaired by a woman, designers have made this disagreeable part

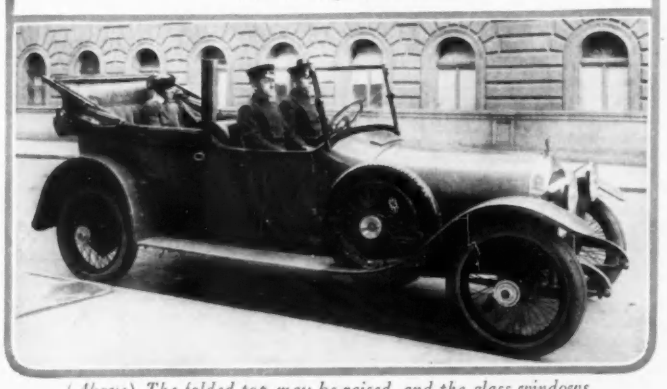
(*Continued on page 100*)



(*Above*) *While many people have known the Mitchell touring car and roadster, it is this season that the Mitchell town car has come to be one of the most popular of the luxurious town cars. The inclined position of the wind-shield eliminates annoying reflections*

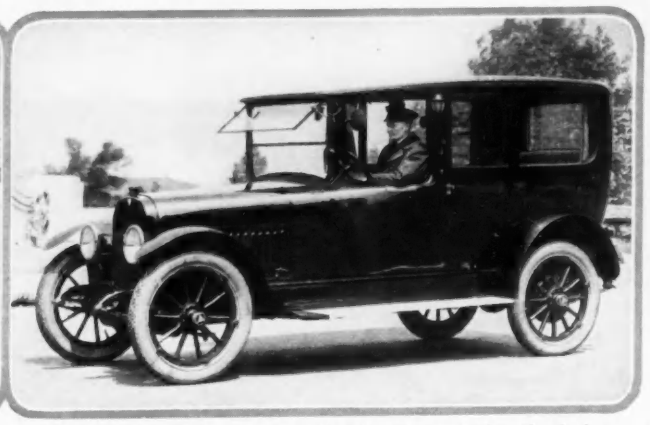


(*Above*) *The very smart Chalmer's shopping coupé has a C. T. Silver special body mounted on a Chalmer's chassis. The enclosed portion of the body and the motor bonnet and hood are very distinctive*



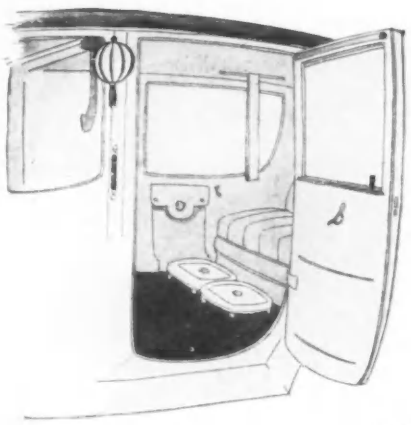
(*Above*) *The folded top may be raised, and the glass windows which are lowered into their pockets may be raised in case of storm and the rear seat of this Simplex landaulet will be entirely protected*

(*Above*) *The Packard landaulet conceals its smooth-running, flexible, twelve-cylinder motor under a hood of straight distinctive lines, which have resisted the modern tendency toward curves*



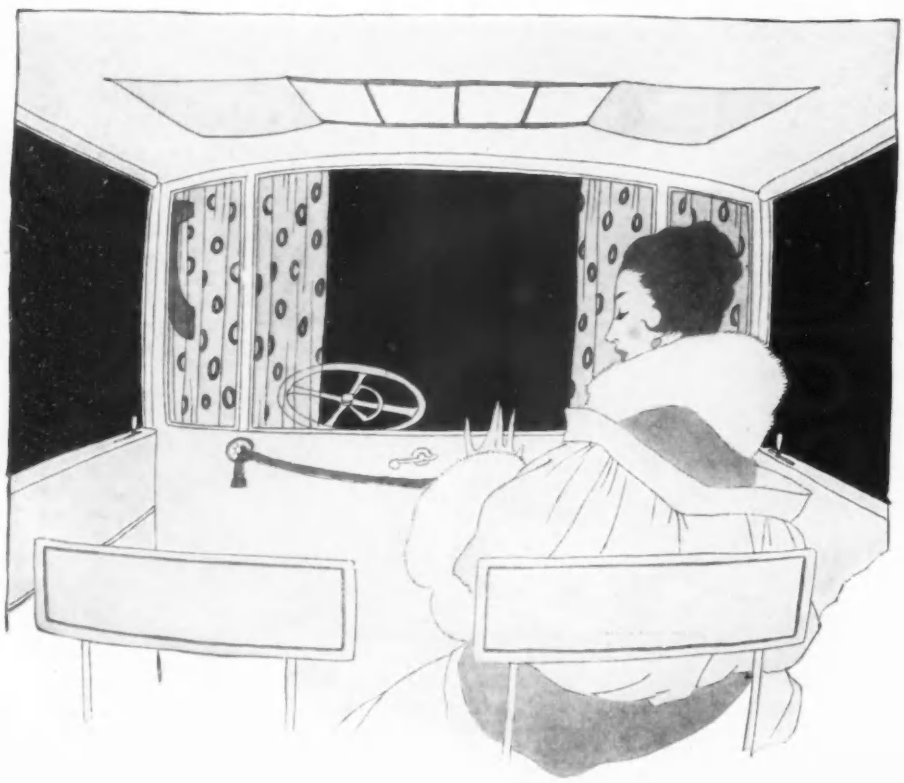
(*Above*) *To obtain a flowing line for the entire length of the car, the Hudson limousine has a motor-bonnet which is narrow at the head and broadens to the body width at the dash-board*

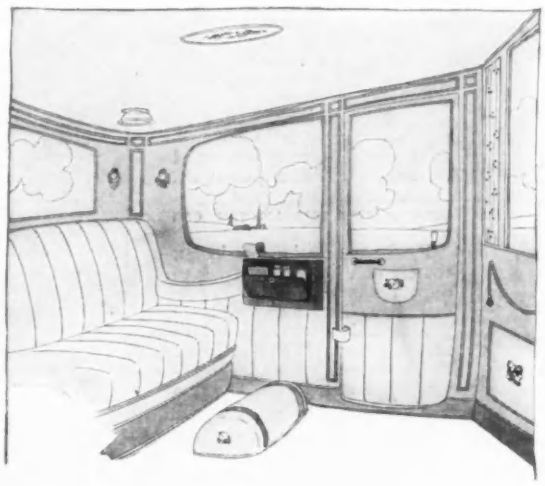
FOUR EXAMPLES OF THE BEST TYPE OF MODERN INTERIORS FOR MOTOR CARS, LUXURIOUSLY COMFORTABLE YET CONSERVATIVE IN EVERY DETAIL



One of the best type of interiors, luxurious, yet restrained in treatment, is this one in two shades of mauve; one of the newest comforts is a pneumatic pillow, covered in mauve whipcord and outlined with blue broadcloth-covered cord, which is suspended at the back of the back seat. The foot-rail is covered with a rug of deep mauve like the carpet. The rosewood vanity box is large and conveniently placed

Next the side-lamp is the receiver of a telephone which enables one to have the ear of one's chauffeur just long enough and no longer; for the pressing of a button connects or disconnects the telephone; the transmitter is concealed. The footstools are upholstered in whatever color whipcord is used for the car, (gray is very popular); they have appliqué designs in a darker shade of the same color





(Above) Comfortable novelties in this motor are a foot-rest of a new shape, a built-in vanity-case, and appliqué ornaments, which conceal, one, the telephone transmitter, and the other (on a flap), the handle which raises the window in the door; the upholstery is blue broadcloth with darker blue mouldings

(Left) The curtained front windows of this car are concave, thus bringing the chauffeur's seat back into the car, and the middle window may be dropped by means of a turning handle; in these days of owner-driven cars, this is an excellent arrangement; there is an efficient ceiling parcel-holder

WHAT NEW YORK WEARS

It Is Far More Blessed to Give Than to Receive, for the Smart Charities of the Day Bring One in Touch with All the New Fashions

IT would seem that everything that could be said, done, sold, or danced this season in the interest of charity had been danced, sold, done and said. Every one, from the dauntless Madame Bernhardt to the most demure of the new débutantes (for there still are demure débutantes—a few), has contributed her share toward making the larger entertainments a success. Everybody who could paint, sew, stencil, carve, or, above all, knit anything to be sold at the numberless bazaars or at the little shops maintained by society women for charity, has seen her duty and done it, and everybody who couldn't do any of these things has bought the things which other people did. As for dancing, the smart woman has danced her silver slippers to shreds in the interest of the war sufferers. She has danced as a beauty of the harem, as a daughter of Russia or Japan or some other of the allied nations; she has danced as an advertisement of Fairy Soap or of Dutch Cleanser, and above all she has danced as her own fair self at a countless number of charity dances, of *thés dansants*, and similar festivals, whereof the moving spirit was not amusement but war relief.

That notable charity, the Advertisement Ball, was a notable study in smart coiffures. Miss Carol Harriman wore that pearl-hung affair at the left; Mrs. Newbold Morris introduced the Spanish fan of black tulle next it; and the Russian head-dress was part of the costume of Mrs. Oliver Iselin. The upside down puffs topped the head of a pretty débutante

THE TEN ALLIES BALL

First place among the large dances which have thus far lent their aid to charity this season must be given to the Ten Allies Costume Ball, held in Madison Square Garden on the evening of November twenty-eighth. From a spectacular standpoint, this was a most impressive affair, and it may be regarded somewhat in the nature of the swan song of the famous old Garden, which a few days afterwards was sold at auction. While the majority of the dancers were in fancy dress, not a few of the occupants of the boxes came in conventional evening clothes, from theatre, opera, or dinner; this added to the interest by affording opportunity for the comparison of our modern clothes with those of past ages and distant countries. The profuse use of gold and silver tissue, metal laces, and colored embroidery seemed an element common to many periods in dress. The colors, too, were in a measure analogous. Exquisite white costumes were much in favor both with those in costume and with the onlookers in present-day modes. That peculiar shade of oriental blue which has been so much worn this winter was also much in evidence; whether by accident or by design, this was the shade chosen for the tunics of the white-turbaned musicians, who sat directly under a huge orange lantern in the middle of the floor.

This little chiffon blouse has a smart and small apron all its own

While the typical Russian head-dress did not appear in the pageant representing that nation, as the simpler peasant costume was chosen by Nazimova and by the rings of laughing dancing girls that followed her about the auditorium, it appeared to a noticeable extent in the costumes of individual dancers. One could not fail to be impressed, when looking at these head-dresses, with the exactness with which the Russian turbans now adopted for day wear follow the lines of the historic Russian head-dress. They, even more than the ornaments for evening coiffures, show the Russian influence in styles.

THIS IS A PEARL YEAR

Another point of similarity was in the extensive use of pearls. In the Russian and Hindu pageants, the profuse use of pearls contributed much to the beautiful effect, and in the costumes of the women in the boxes they played an equally important, if less conspicuous part. Every woman who possesses a string of pearls seems this season to have brought it forth from her jewel box, and if she has two or three or half a dozen, she wears them one at a time or all together as the fancy seizes her. The string of pearls which winds round and round the neck is very smart, but so also is the single strand of perfectly matched jewels. Indeed, if a woman has a really beautiful throat, the latter is often more effective. Mrs. James Brown Potter wore recently at Sherry's a gown of white satin with bodice of white sequins. The décolletage was low and very simply arranged, and about her throat she wore a single strand of exquisite pearls. The effect was very beautiful.

Striking use of pearls was made in the costume worn by Miss Carol Harriman, who appeared as "Tecla Pearls" at the Advertisement Ball, which was held at the Ritz-Carlton in December, for the benefit of the Lenox Hill Settlement. Her gown was of sheer white chiffon over white satin, and it was profusely trimmed with pearls; long strands of pearls fell from the shoulders and from the sleeves, so that they clicked against each other with a pleasing little oriental sound as she moved. Her head-dress, which is pictured at the left in the sketch at the top of this page, was so fashioned that the bars of the coronet formed the name Tecla, and under her chin dropped strand after strand of graduated pearls.

HEAD-DRESSES AND COIFFURES

Another very interesting costume at the Advertisement Ball was worn by Mrs. Oliver Iselin who came as "Varga Diamonds." Her Russian head-dress, which sparkled with diamonds surrounded by rows of pearls at the edge, had a bit of black in the front to suggest the black oynx which is so often associated with the white stones; the same idea was carried out in her gown. Mrs. Newbold Morris, who was not in fancy dress, had a coiffure which was quite as interesting as that of any of the dancers in costume and which is pictured next the left at the top of this page. It was distinctly Spanish and suggested many attractive possibilities in similar coiffures. The hair was arranged in a soft knot directly at the top of the head; thrust into the coil behind this knot was a jeweled Spanish comb, and from between the comb and the hair there rose to a considerable height an airy fan of black tulle.

An attractive coiffure contributes inestimably to the general effect of a costume. A young girl who wore the simplest of gowns a few days ago at one of the supper dances in the Della Robbia Room of the Vanderbilt, had her hair arranged in the charming and original manner pictured at the right of the sketch at the top of this page. Her hair, which was of that lovely shade which is neither brown nor gold, was lightly parted at the right side and drawn down low over the forehead waving softly about the ears and about the nape of the neck. It was then tucked under, and in lieu of knot or puff of any kind there appeared on the crown of her head a cluster of little curls. Not as other curls were these, however, for whereas other curls turn down, these curls turned up, so that the little soft ends bobbed gently above her head.

For these supper dances, which have been inaugurated this season at the Vanderbilt, a new dancing floor has been laid in the Della Robbia Room. The dances are under the direction of Miss Louise Prussing, as are also the tea dances held in the afternoon in the Far East Gardens. The Gardens have been roofed over in characteristic Japanese fashion and enclosed. Lights softened by fantastic Japanese shades are half hidden by the trailing vines of the roof and little birds in Japanese cages hanging from walls and ceiling chirp during the intermissions of the orchestra.

SOCIETY'S BUSIEST HOUR

Tea time is one of the busiest times of the entire day with the woman of fashion. At this hour, when the rest of the world begins to consider a cessation of the day' activities, she enters upon what is now probably the most serious work of her day. For at these teas originate the many and various plans for relief work, the efficacy of which no one can deny. It is astonishing how much practical information on subjects relating to hospital work, comfort kits, and the like, the woman of to-day has stowed away in her head. She can tell to an inch the average size of the soldiers of warring nations, for she has made or purchased innumerable garments for them. She knows just what sort of things the governments allow one to send to the hospitals and to the front. She knows the complicated régime which must be gone through for the shipping of tobacco of any kind, and she can even tell why so much difficulty attends the shipping of tobacco into France.

Smart teas this season prove the cape a very fashionable garment

To these teas, the New York woman wears simple but exceedingly good-looking street clothes, and many times she takes her knitting with her. Everybody knits nowadays. There is no age nor, so to speak, youth limit for the knitter. The débutante knits, the dowager knits, and even the little girls at the smart schools have acquired the accomplishment, at the imminent risk of becoming cross-eyed for life, for the needles of the amateur have a most disconcerting habit of shooting off at angles, and the novice feels it incumbent upon her to keep them both under her eyes. Having learned to knit, the schoolgirl does not—

(*Continued on page 100*)

For some weeks we have been hearing rumors of the return of the peg-top silhouette; recently we met it in visible form at the Ritz

THE PARISIENNE PUTS AWAY FINE FEATHERS

So Long As Her Soldiers Remain in the Trenches, Paris Will Exchange Her Fine Raiment for American Gold—Not Till Their Return, Will She Wear It Herself

MARIA GUY

(Left) Black satin and white satin divide the honors on a model which has taken points from both the beret and the sailor, yet resembles neither

(Right) Everything is embroidered this season, even the hats, and even the hats show predilection for satin; here the satin is black and the embroidery is silver

MARIA GUY

A SUDDEN gloom has fallen on Paris,—a gloom which is not due entirely to the fog and the smoke. The little burst of brilliancy recently at the Opéra-Comique was frowned upon by the government, which thinks that evening gowns are out of place in Paris so long as there are muddy trenches in the north, that jewels should not be worn so long as the great guns of Verdun and the Somme need projectiles, that it is not altogether fitting that part of Paris should disport itself at the Opéra in fine raiment when another part is toiling night and day in the making of munitions. It has announced that hereafter evening dress will not be permitted at the Opéra, the Opéra-Comique, the Odéon, nor the Comédie-Française. So the Parisienne is disconsolately stowing away her low-cut gowns in the depths of her wardrobe and is again, in effect, betaking herself to socks and soldiers—not a bad idea, either. After all, why not mobilize the unemployed women? Why not demand that some of the attention hitherto lavished on frocks and frills be devoted to the government? Why not close the tea-rooms, and open training-schools where women may be fitted for active service of some sort? Paris already asks these questions.

Now that electricity may not be employed in the shops and magazines after six o'clock at night, one buys chocolates and hose by candlelight. It is droll. The big shops burn lamps of petrol which dimly illumine the vast rooms and barely serve to light belated shoppers about. The smaller shops are lighted with candles, and the boulevards, as a result, resemble a succession of shrines. Instead of buying new cushions or other frivolities for the house, the little Parisienne spends her hoarded money for a lamp,

DOUCET

Last year the cockade grew on hats; this year it has spread to coats. As for tassels, they are everywhere, even on this evening wrap of rose panne velvet and skunk

LANVIN

(Left) The tassel which swings from at least every other smart frock this season is here of silver and ends the silver cord of a frock of mauve satin and lamé tissue, with black velvet belt and skunk collar

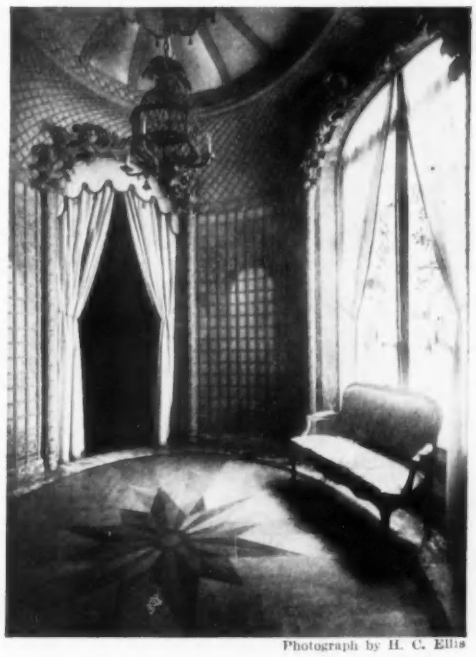
ODETTE

Some of the newest Paris head-gear is positively monumental, so towering are the crowns and so imperceptible the brims—if brim it is, that mere glimpse of violet satin which appears below these ascending puffs of violet and beige plumes

LANVIN

Though it has already outlasted a number of seasons, jersey cloth has not yet a rival. Embroidery in black, gold, red, and green appears at intervals, and a red collar prepares one for the red leather belt

In "Moune," the French version of "Please Help Emily," Mlle. Jane Renouardt wears a yellow and white costume of striped tussur silk. Belt and hat band are of greenish blue leather and here are short sleeves. Does Callot mean us to do this this summer?



Photograph by H. C. Ellis

In the new quarters of the Maison Callot is this small oval room with gray walls decoratively treated with green lattice. The garden idea is further developed by veiling the window with tulle on which are gay flowers and birds done in appliqué

THREE MODELS BY CALLOT

The beach peignoir of Mlle. Renouardt was of yellow and white tussur and around the bottom the ever-present tassel appeared as a knotted fringe in yellow and white. The cap was of black varnished ribbon, lined with pale rose, which appears in a semblance of filets

and coal is being surreptitiously transferred from the cellar to the jewel case.

We are now quite accustomed to seeing Lloyd George about the streets of Paris and are even growing familiar with the features of Mr. Asquith and other visitors from across the Channel. "War" visitors have quite taken the place of the old society groups in the hotels, just as war news has replaced society items in the French journals. Will Paris ever be the same again?

FROCKS FROM THE PARIS STAGE

In spite of the new regulations respecting lights and theatres, a number of interesting plays are being produced at the various playhouses. At the Variétés, Max Dearly's "Moune"—a French version of "Please Help Emily" has proved most amusing and provides Mlle. Jane Renouardt with a very pleasing rôle. Frocked by Callot, is Pretty Jane and the frocks alone are worth going miles to see. The evening frock which she wears in the first act—it is worn in the morning, so long and gay has the night been—is sketched immediately at the right. It is exquisitely fashioned of cream tulle and silver-embroidered lace, over a foundation of palest yellow satin. The waist-line is defined by an oblong buckle of brilliants placed across the front, and above this buckle are placed two great red blooms. Simple enough in detail, this frock presents a most interesting silhouette. The tight bodice, while quite unlike the fashions of Louis Quinze, still suggests those bodices so daintily painted by Nattier, in his portraits of the period. Full as the skirts of the classic ballet dancer are the two tulle flounces about the hips (the upper flounce is slightly shorter than the lower one), while the skirt proper falls limp and straight to the ankles. Palest yellow silk and metal brocade slippers are worn with this frock, which is hidden, as Mlle. Renouardt makes her entrance, under an oddly fashioned bronze and black velvet cape. She also appears in

They whisper now and then of a new silhouette, wide at the hips and narrow at the ankles, and this frock of pale yellow satin bodice, cream tulle frills, and lace skirt is one of the reasons for the rumor

a sports frock of striped yellow and white tussur, combined with plain cream colored tussur, and closely girdled with blue-green leather. The cream colored blouse, with its striped sailor collar, droops a bit over the girdle, and the sleeves are very short, extending only to the middle of the upper arm. The belt is placed rather ostentatiously at the point which, on account of the many eccentric waist-lines, has come to be known as normal. The frock is sketched at the upper left on this page.

In the last act, Mlle. Renouardt wears a very light gray *tailleur* lined with scarlet. The loose, straight, cape-like coat is fitted with slits for the arms instead of sleeves, and all the seams are *à jour*, showing a glint of red. This frock is adorned with a tasseled cravat of gray wool.

SOREL AND LOUIS QUINZE

Callot Sœurs also frocked Mlle. Cecile Sorel, in the fantastic production "Le Chandelier" at the Comédie Française. In this period play Mlle. Sorel resembles more than ever some old portrait of the times of Louis Quinze, and her frocks, especially one of emerald green taffeta with touches of rose here and there, are lovely. Not wholly of the period, however, is the negligée worn in the first act. It is a thin robe of pale rose chiffon over a slender slip of even paler satin. Almost Greek in line is the scanty chiffon robe, but it becomes modern enough when Sorel ties a manteau of deep rose chiffon about her throat with Nattier blue ribbons. This wrap, which is unlined, is a species of cape, apparently made of a single width of chiffon which is shirred about the neck. An upstanding ruff of rose chiffon rises to the ears, but this ruff crosses the back and sides of the neck only. It is almost a crime, in describing any stage frock of Mlle. Sorel's, to omit to mention her shoes, for she is always shod in most charming fashion. For Mme. Berthe Bady, in the new, "La

WORTH

It is black silk jersey, with a cravat of violet silk; it is very becoming to the slender, and very chemise

PAQUIN

Rubberized mastic cloth is comfortable for a "manteau de sport"; the Parisian demands striped trimmings also

WORTH

White velvet and violet liberty satin have a sort of proud modesty. Wide cuffs accent the clinging sleeve

Frontière," M. Worth has made a trio of remarkable gowns, long-skirted and graceful of line. One of silver tissue, silver-tasseled and girdled with silver ribbon, has very wide straight sleeves of white chiffon over close-fitting sleeves of chiffon and silver lace. In the second act Mme. Bady wears a graceful gown of white satin, simply belted, and half veiled with a scarf of brown mousseline embroidered with silver-white silk; and in the last act she appears in a wonderful mourning gown, picturesque and somber, with a sweeping scarf of black mousseline. A veritable Duse frock, this, and it is worn with all the Bady charm. "La Frontière" promises to be a great success.

WHAT IS GOING ON IN THE BOIS

In the Bois we see cloaks of satin, of black, gray, or *tête de nègre*—trimmed with otter, opossum, skunk, bear, or silver rabbit. These cloaks are usually belted rather narrowly, the greatest fulness being arranged across the hips, while the back and front remain rather flat. Cloaks of gray or emerald green velours de laine are very smart, trimmed with very deep bands of otter. One cloak is made entirely of otter with the wide effect at the hips and a very long line at the shoulder. It is belted for a few inches across the middle of the back with a narrow band of gray suède. This belt passes underneath the fur on either hip to emerge again in front, where it buckles in simple fashion. Oddly enough, the collar of this coat is neither very high nor very wide, and a simple cravat of gray suède is buckled across the front, under the chin.

FOR PARIS—GREEN

Much green is worn just now in Paris; the shades vary from vivid emerald to dark hunter's green. Children are wearing little cloaks of green velours de laine, trimmed and collared with red fox. One little cloak of otter is finished at neck and wrists with bands of opossum, and there is also a mere speck of a muff.

The French custom,—and a pretty one it is,—of dressing sisters alike, was exemplified recently on the Avenue du Bois, where I saw two little tots in short flaring cloaks of very light gray cheviot, bordered all about with a two-inch band of otter. Russian turbans of otter almost

PAQUIN

The war has brought gray and violet to Paris; here the gray appears in crêpe de Chine, widely box-plaited

WORTH

A liberty satin skirt is green-rayed and covered with mousseline de soie; the satin casque is embroidered

DŒUILLET

The Parisienne is evidently going to dress along these straight lines, if it takes all spring. This frock is of corbeau blue satin and silver embroidery, and satin buttons

concealed their dark curls, and their otter muffs were of the new very small variety. Long white stockings and small black shoes completed the two striking little costumes.

As to hats, some of the newest Paris headgear is positively monumental, so tall are the crowns and so narrow the brims, if, indeed, there is a brim of any sort. But the towering crowns should be shunned alike by the very short and the very tall. Only she who is blessed with medium height should attempt to wear the tall-crowned hat.

TUSSUR TRAVELS SOUTH

For the south, the couturiers are making frocks and cloaks of tussur in stripes and picturesque splashes of color; the striped or figured fabric is often combined with a plain color. Callot uses stripes, and Premet places a coat of plain cerise tussur over a skirt of cream tussur splashed with an odd design in color. The coat is laced together under the arms with tasseled cords of violet silk, and large violet silk tassels fall from pointed folds on the skirt. Another new Premet model is made of a new Rodier fabric,—a sort of satin alpaca, called "Satalga,"—in beige, delicately embroidered on the collar and belt with red silk thread.

Premet is still devoted to the chemise frock, and the latest models are very striking. One is of black liberty satin with a drooping flounce about the hips and a narrow loosely knotted girdle, and another is of gray serge on very similar lines, with a flounce at the hips embroidered in Japanese fashion with gray silk thread. Grège serge is used by Premet for another chemise frock with tasseled pointed folds and narrow knotted girdle.

DŒUILLET

A blouse of silver gray satin, touched with dark blue embroidery, has an over-head entrance—and exit

JENNY

After all its ups and downs, the waistline is back to normal. Over a black satin skirt a tunic of blue and gold voile has monkey fur, that midwinter revival for hats and gowns

JENNY

The Parisienne is always true to black; hence this frock of black satin and black embroidered crêpe de Chine

DŒUILLET

Black velvet, black tulle, and jet—think of that, and then they go and make a law against evening gowns

Lanvin has just launched a smart little chemise frock of cream colored jersey, loosely girdled with the same material. The collar, cuffs, and flounce are of black and white checked cheviot, and the absurd little beret is of white felt with a black and white silk pompon in front. For sports frocks, Mme. Lanvin uses much jersey, combined with other wools. Beach cloaks of jersey in striped or plain colors are very smart. They are vague in shape and are trimmed with tassels of woolen yarn.

THE SWINGING TASSEL

The tassel, by the way, is just now enjoying a tremendous vogue. Mme. Lanvin last season placed huge woolen tassels on a frock of aubergine velours de laine. Since then, one has encountered the tassel in all sorts of unexpected places. Callot frankly tassels and fringes the beach *peignoir* which is sketched on page 33, and places a slender tasseled cravat of gray woolen yarn about the neck of a charming little gray frock. The big tassels swing just below the shallow V-shaped opening at the throat. Tasseled

REDFERN

(Right) The maids of honor to the Lady Mayoress of London wore dresses like this, of rose metallic tissue over rose liberty satin

(Below) A slight tendency to curve in at the waist-line—that's a chemise-frock with a difference; it is cerise panne velvet with a belt run through, and straps on the wrists

PREMET

(Left) The belt of this black liberty satin frock is narrow—a habit belts have fallen into; the small collar is of mousseline

PREMET

MARTIAL ET ARMAND

(Left) Marine blue jersey is this frock, of course embroidered; the motifs are of the same color. Buttons and a sash are used in the proper, though smartly unusual, places

CHANEL

(Right) If one has a cerise jersey frock one is happy; but one is a queen for the moment if one has also a white suède coat lined and faced with cerise jersey, to wear with it

CHANEL

(Left) Checks get a square deal; the house of Chanel combines them with gray woolen cloth and makes the whole into a sports costume de luxe

turbans have been worn for months, and one only wonders what will happen next in tasseldom.

Speaking of trimming, a very odd and very decorative trimming is being made by Henriette Dupuy, in her shop near the Madeleine. It is apparently made of confetti,—small disks of bright colored tissue are applied to black mousseline. So cleverly are these disks arranged that they form a splashy futurist sort of design of flowers and leaves. It looks something like embroidery but much more brilliant, and it is extremely effective on the thin black tissue.

At Chanel's one sees frocks of jersey,—always of jersey—prettily trimmed. A Chanel evening frock of black velvet lined at certain points with red velvet is charming. A new coat from this house is of white suède, lined throughout with cerise jersey cloth. This coat is worn over a frock of cerise jersey. The costume is sketched at the right of the page. Hats at the Maison Chanel are made of white, beige or gray suède. A Lanvin motor turban has a rounded crown of gray Angora wool with an upstanding brim of soft green silk jersey, which is fashioned on each side into long tabs which button doubly under the chin. Another bit of Lanvin head-gear is made of gray and dark blue velours de laine, in alternate strips.

Jeanne Duc is showing an odd mushroom hat of vivid red straw with unbleached cord laced about the edge of the brim, and a beaded cord about the crown. Another pretty model of red and white mousseline with a soft crushed crown is trimmed sparingly with red straw.

One little Duc model has a crown made entirely of embroidery—done in silk and chenille. It looks like bright colored tapestry. Coarse cotton sateen and raffia will be used by Mme. Duc this season, as well as embroidery and artificial flowers of many kinds.

TAKING PARIS TO PALM BEACH

The Southward Bound Trunk Is Said to Contain Quantities of crêpe de Chine; The Silhouette Continues to Be Straight

IMPORTED BY BERGDORF AND GOODMAN

ARE we Palm Beaching this year? If we are, it is high time we began to have thoughts—very definite thoughts on a particular subject. Among the best answers to the morning dress question, as far as Palm Beach is concerned, are the dresses of crêpe de Chine in pastel colors, with white rabbit collars. Satin, too, is present, with a new acquisition since last year—embroidery. One might say, this year, that to see anything new is to see something embroidered; wool jersey is embroidered in silk, braid, and even tinsel. By night, we shall appear in regulation length dresses, occasionally with trains, of heavy Georgette crêpe resembling crêpe de Chine. Gray and tan and white are the most popular colors, closely seconded by dull yellow, dull blue, and dull rose; a vivid green is very popular. The model at the upper right on this page is an afternoon dress of black charmeuse, the long lines of which are typical of the present mode. The bands of old gold embroidery on black net, and the joining of shirt to underskirt at the bottom instead of hemming it, are interesting features of the dress. The sleeves are black chiffon. The evening gown at the lower right is another example of the everywhere present long straight line; it has a new kind of short straight sleeve, made of rose net and rose velvet. The gown itself is of rose chiffon velvet, with a girdle which is long-waisted in the front, rising to the natural waist-line in the back; above it is a narrow trimming of gold embroidery. The evening gown at the lower left is of vivid green satin, open at the sides of the skirt to show the draped underskirt of écru tulle embroidered at the bottom with silver thread and caught at the sides with pink roses; it is very narrow around the ankles.

Doucet made this black charmeuse afternoon dress in all simplicity of line; and underskirted instead of hemming it (skirt and underskirt join at the bottom). The rest is embroidery, gold on black net; and embroidery must be present just now

(Left) A rose by any other name would smell as sweet, of course, but were rose any other color, that color would not be as popular. We take this gown with its long straight lines, on the authority of Jenny

(Extreme left) One of the colors now most in evidence on the Paris fashion-palette, is green; Fanny has heard the rumor afloat in Paris air,—that of the skirt narrow at the bottom and wide at the top

THE TEN ALLIES COSTUME BALL

(Above) Old Madison Square Garden was transformed into the multi-colored market-place of an old Moorish town for the accommodation of the Ten Allies Costume Ball given for the benefit of the Entente Allies. A pageant of the allied nations was presented, in which Lady Colebrook, as Britannia, led the group entitled "Modern England." The cold brightness of blue and silver made her appear indeed an "invincible ally." Since her arrival in America last spring Lady Colebrook has been an enthusiastic helper on many war relief committees

(Above) The personification of the mystery and power of Russia was Lady Duff Gordon. Her gown was of jewelled silver cloth, over which she wore a black velvet coat banded with fur and heavy with silver. There was a flash of bright green about her and great pearls were looped under her chin and braided into her hair; other pearls and many diamonds made her a crown. From the curled-up toes of her green satin boots to the top of her gorgeous head-dress, Lady Duff Gordon bespoke brilliant and haughty power, the essence of the Russian spirit

(Left) France necessarily played a very sympathetic part in this pageant of sister nations, and what could have been more interesting than to have the group representing that country led by Madame Yvette Guilbert? Another picturesque figure was the person of Mr. Maurice Roche, who was also an exponent of France and wore a very quaint costume of the 1830 period. Mr. Roche is one of the younger set who unfailingly adds interest to every large affair by lending his aid and enthusiasm

(Right) All the flamboyance and grandeur attributed to the east was incorporated in the gorgeous person of Mr. John Moffat. The coat of his costume was a glory of brocaded brown, yellow, and red satin, and brocaded satin, too, were his resplendent trousers. A black "sari" embroidered with dots of gold was twisted around his waist, and through its folds was thrust a mighty scimiter. Mr. Moffat as chairman of the executive committee managed the ball and is responsible for its splendid success

Photographs on these two pages © Pach Bros.

A PAGEANT OF SISTER NATIONS

(Above) To Miss Olive Oliver, who is playing in "Mile-A-Minute Kendall," the judges, Lady Duff Gordon, Mrs. Condé Nast, and Mr. Herman Patrick Tappé, awarded the first costume prize, a Chalmers car. Miss Oliver appeared as Saint Geneviève, the patron saint of Paris, and obtained decided dramatic effect by the simple means of cheesecloth and gauze dyed an exquisite gray-blue. Her nun's robe was veiled by drapery falling from her tight coif and she carried a lighted taper

(Above) Among the six maidens attendant on "America" was Miss Margaret Dorothy Kane. The costume worn by Miss Kane was another example of what can be done with cheese-cloth and a color sense. Of blue cheese-cloth banded with gold braid, this costume was strikingly dignified. Miss Kane was crowned with golden laurel leaves, and with this touch of classicism the ensemble was picturesque. The effect of the simple costumes was the greater because of the elaborate surroundings

(Upper middle) Mrs. Benjamin Guinness and Mrs. William Faversham, who arranged the pageant, decided that the spirit of America should be present in tangible form. Mrs. Charles Dana Gibson, mounted on a column supported by six attendant maidens in classic robes, was the very incarnation of that spirit. As "America," Mrs. Gibson was clothed in iridescent white and wore a gold head-dress rayed in a design like that of the Goddess of Liberty

(Left) A group representing the Red Cross nurses was led by Mrs. Oscar Lewisohn. Standing from left to right are the Misses Gwendolen King, Dorothy Gordon King, Violet Gordon King, S. Frisby, Joan Whitridge, Marion Tiffany, Mrs. Charles E. Greenough, and the Misses Florence W. Gilbert, and Marguerite May. Sitting: the Misses Jane May, Dorothy Browne, Mildred Rives, Helen Rives, Louise M. Iselin, Mrs. Oscar Lewisohn and Mrs. Gouverneur Morris

Photographs by Sarony

(Above) A fur coat may be worth a fortune but if it be not becoming nor expressive of one's fiber (if you please) it is a bore. Here we have as piquant a wrap as could be desired, for even Hudson seal and ermine take on a saucy mien when bobbed off just below the hips and set in rippling folds. Kolinsky makes the melon muff. Neither would the costume be complete without the black hat faced with flesh colored satin

(Upper right) An afternoon wrap of fur is not necessarily of the ponderous sort that eclipses one from the public eye, but may be a more amusing affair, rather like an overgrown scarf and all a-dangle with tails. Very smart too is the high-crowned black satin hat lined with flesh colored satin and made interesting by a ruffled halo of tulle and a glinting metal ornament or two

(Lower right) The evening wrap of fur should be a sumptuous all-enveloping garment. This one, in which the dusky brown of Hudson Bay sable and the white of ermine meet, is the quintessence of fur evening wraps. The ermine hangs in straight folds from a fitted yoke to which it is shirred and the wrap is glorified within by white chiffon brocaded with gold and veiled with white chiffon

FURS AND HATS FROM BALCH, PRICE

POSED BY AIMÉE DALMORES

NOWADAYS WE HAVE FURS FOR EVERY HOUR AND DISCRIMINATE NICELY AS TO WHICH KIND FOR WHICH HOUR

AS SEEN *by* HIM

As the Holidays End, New Yorkers Again Forsake New York for the Gilded Merry-go-round of Palm Beach or Saner Joys of California and the Tropics

AGAIN the wanderlust. We New Yorkers are rovers pure and simple,—I have said it before, I know. In late November, we come to town to find it still occupied by crowds from other places, who have been succeeding each other in relays all the summer and autumn and who now tarry with us until Christmas. We have our first night at the opera (now an old story), our horse show (perhaps never again to be held in the historic Garden), the Junior Assembly with its array of bashful débutantes and anxious mammas, teas, receptions, and dances for these coming-out young ladies, a ball or two, Christmas, and the holidays; and then we are off again. Seldom do we vary our annual pilgrimage. We feel it our duty to stop over at Washington, and then we hurry toward the Gulf or the Pacific as fast as steam can carry us.

NOT BERMUDA, THE BAHAMAS

As long ago as November, the various steamship lines which go to the Bermudas and the West Indies and the Isthmus sent out alluring circulars and booklets and put up posters everywhere. I have not gone to Bermuda for years, and perhaps I may never be tempted to undertake the voyage again. It is too much advertised and there are too many trippers. I rather prefer Nassau. It is not so much in the public eye; it is more tropical and out of the beaten path, and the golf and tennis are excellent.

When you leave New York, satiated with its round of gaieties and perhaps not too fond of the attractions offered by midnight dancing, you want to go where there is something wholly different. Perhaps you feel that you must take a turn in the glittering pageant which gives to Palm Beach the misnomer of the American Riviera. I know that again I am courting criticism, but to me the place is a glorified Coney Island de luxe. However, it all depends; if one has friends there, one may be sure of having a good time. I am sure no one could wish a more gorgeous or more expensive setting. Is it not Thackeray who tells us in "The Kiekleburys on the Rhine," that it matters little where the Saxon goes for a vacation? The experience is to meet the same people he has seen, dined, and danced with for the better part of the year. At Palm Beach, each set keeps to itself, the diversions are chair-riding, luncheons of southern delicacies on moored houseboats, dancing, eating, and dancing again, and perhaps doing a bit of gambling on the sly. As to flirtations and cocoanut groves and moonlight on Lake Worth —these are stock attractions. It is a splendid spectacle, permeated with "billionaireism," and for a short while, amusing. However, there is excellent golf at Palm Beach and there is aviation (quite up to date), and there is also fashion.

I have spoken many times of that close little community at Aiken. Here one must be in the set; otherwise it means a very dull time. At Aiken it is much cooler than at Florida and sometimes damp, but as a rule the climate is dry, and there are unmatchable woods of southern pine. But it is made or marred for one by social conditions; if one is outside its narrow circle, life there is deadly. But if one be a Meadow Brooker and have a cottage and run with the hounds,—that is another question.

I think that the great trend of travel this midwinter will be to Southern California. After all, this land of roses and olives and oranges has been much in the public eye this autumn. For those who want to fly or to go in for polo, there is Coronado or San Mateo or Santa Barbara or that home of British traditions, Burlingame (which must be pronounced in the true English manner under penalty of being without the pale). Then if you choose, you can go to Honolulu and beyond perhaps to far Japan in time for the cherry-blossoms.

Those wanderers who take in the Gulf resorts and New Orleans should not neglect to read that delightful book, "The Pleasant Ways of St. Medard," by Miss Grace King. It is a charming picture of southern life of forty years ago in a picturesque era which has not been done to death, as yet, by the raconteur.

AND ONE MIGHT STAY IN NEW YORK

There are some of us, not altogether out of fashion, who will choose to remain by our own radiators. We have all the plays with us, and the craze for little theatres is greater than ever. Dunsany is admirable. I am glad to see, too, that in Broadway circles the hula hula, or whatever that nightmare was called, is going out quietly.

When the swallows return to the North, they will have, despite their travels to the "countries of the sun," all the experience of winter. For myself, I always depart about that time on a side excursion from Washington into the Virginia mountains, and I have a favorite hotel at a favorite spa, where I take mine ease and quiet in the most restful and luxurious of inns. I am not going to say which one it is. When I go away, I want change of scene and of people, and one misses it now that Europe is a closed book and all good Americans are shut up together on their own continent.

THE AMERICAN DÉBUTANTE

The Tragi-comedy of Her First Appearance on the Social Stage and the Final Success of Her Dénouement

THE curtain rises on a new actress in the drama, the débutante in New York society.

Life, with a capital "L," is just opening before her. She is "coming out," in the full glare of the footlights of the social stage. She is to enact a more or less senseless performance to be sure, but one that she must go through with before taking a more active part in the drama of life.

Will she play her part bravely, and well? Will she be applauded, approved? Well, if we look upon her merely as a gay little figure flitting across the stage, with no purpose in view but to satisfy, for a brief instant, the whims of the audience, then she will assuredly be a success. But if we regard her as one who is to play a really vital and intricate part in life's great drama—then the matter of prophecy becomes a little more hazardous.

Well, before appraising her success, let us look a little more closely at two different types of the modern débutante.

Lo! the first of these types. How attractive she is. What a splendid specimen of womanhood. How kindly, pretty, and intelligent. How simple and self-sacrificing. How admirably trained in the harmony of life and in all its intellectual pursuits.

But there is the other type; a type of girl unfortunately growing quite prevalent in our more fashionable circles, and our heartstrings tighten a little as we look at her. The girls in this second category are wholly lacking in anything like true mental or intellectual training. Very few of them have learned to think clearly, to live simply, or even to express themselves accurately. They have no outline in their minds of the great movements in history that have placed us where we are to-day. They are not alive to the movements of the intellectual world around them. They are, for the most part, quite incapable of an intelligent understanding of the true conduct of life, not to mention the smaller interests of house and home.

It must be admitted in their defense, that much of their so-called education has been of the nature of a wild dash over an intellectual country of which they have only the most superficial knowledge. They have only a disjointed accumulation of facts in their minds.

Their brains remain untrained; their wills feeble and capricious. Their one idea has been to "have a good time," and in this they have been encouraged by their fond parents and many of their grown-up acquaintances. And by "a good time" they mean the wearing of the newest creations of Parisian milliners and dressmakers, attending, two or three times a week, dances that last until early in the morning, and enjoying a regular round of gaieties that leave them no time for thought or repose, or anything like real cultivation of the mind.

What is the daily routine of one of these girls? The child lazily opens one eye and examines the clock to find that half the morning has already flown. She rings her bell and a spruce maid appears to take her orders for breakfast. After a cursory glance at the notes and invitations in her morning mail, these are cast carelessly aside, and often remain wholly unacknowledged. Then her eye falls languidly upon the telephone near her bed. At this sight her face brightens. She must call up this or that "beau," from whom she parted only a few hours before. A giggling, more or less meaningless conversation ensues.

Suddenly she becomes aware of the fact that it is past midday and casually remembers that she is due at a luncheon at one. After a scramble and a mad rushing about her room behold her leaving her house and entering her mother's car at one-thirty, having left strict injunctions with her harassed maid to telephone apologies for her late arrival.

After luncheon a matinée or a concert, during which she struggles to suppress her yawns. Arriving home at five-thirty she graciously receives a favored young man for tea—parents strictly excluded.

Revived and stimulated by the sprightly and intelligent conversation which has accompanied the tea-drinking, she is now fully awake and ready to begin the most arduous duty of her day—the lengthy and elaborate dressing for the dinner-dance that will so profitably occupy her time until four in the morning.

How long can a girl's abused nerves stand such a strain as this? With too many of our débutantes, life is made more or less a failure for them by strained nerves and an over-restless mind. They do not, for instance, read for calm enjoyment, but for intense excitement. With unbalanced judgment they hurriedly peruse the latest psychological novel, and gain their knowledge of the mysteries of life from a superficial grasp of the pessimism of a Freud or the cynicism of a Strindberg. Their conversation thus

(*Continued on page 88*)

Photograph by Arnold Genthe

MRS. WALTER T. ROSEN AND HER SON

Mrs. Walter T. Rosen, of New York, was, before her marriage, Miss Lucy Bigelow Dodge. She is the granddaughter of the late John Bigelow, former minister to France, niece of Mr. Poultney Bigelow, and the daughter of the Honorable Mrs. Lionel Guest

ON BEING YOUR BROTHER'S KEEPER

We May Prate of the Heathen in His Blindness, Bowing Down to Wood and Stone, but Have We Not More in Common with Him Than Our Civilization Allows Us to Admit?

WHEN you see upon the shelves of a collection some quaintly hideous heathen idol, the hardest effort of your understanding is to conceive how human beings like yourself did ever worship so grotesque a thing. And yet that is the first essential fact concerning it of which you may be absolutely sure. Strange as it seems, that thing was once held sacred; and if you turn the matter off with some easily remembered phrase about the heathen in his blindness, it will not have been the heathen who was blind. For you and I also bow down to wood and stone, not with our ignorance, but with our holiest wisdom; and if we can not find in that misshapen image anything for ourselves to reverence, it is not because the savage lacked humanity, but because we cultivated folk lack imagination.

PUT yourself in his place; or rather (since his place is not one we know much about) try to put him in yours. You care, perhaps, for money; yet not for silly bits of metal or of paper, but for what they represent—success and power and accomplishment and command over the pleasant things of life. Or you care for art: not for any pattern of paints or words or tones, but for whatever truth or beauty these may represent, the wonder of the creative works of man. Or you care for science: not the vain gathering of facts, but the vision of the material universe and the control of it. Nobody really cares for anything in itself, but for what it means to him; and this same meaning another person finds and adores in quite another object. The forms of things are diverse and very many; but that in them which we value, the souls of them, as one may say, are few and great and common to us all. Now, the savage may be like a child, but he is not like a fool. He knows his idol well enough for what it is, an image graven by men's hands; and he no more worships it as such than you or I worship a splash of paint or scrap of printed paper. But that Idea which it sufficiently represents to him is doubtless one which we also would recognize as divine. We probably worship it ourselves, under some other name. For no one in the world can any more admire a thing not admirable than he can see a thing not visible; worship is only the poetry of admiration.

IT is the forms which are so strange. We can easily see Motherhood in a child playing with a doll. It is less easily to be seen in a lady playing with a lapdog; nevertheless, it is there. We, at our age, have ceased from adoring the pirate and the highwayman; but the small boy adores them for precisely what we glorify in our own favorite heroes. Or when some woman marries, you shall hear others wondering what He sees in Her. But that is not really what they are wondering. They know perfectly just what he sees in her; the puzzle is, how he can see it there. And that is usually the puzzle. Many cultured people imagine with difficulty how any one can enjoy the movies, and many less cultured find equal difficulty in imagining how any one can enjoy Maeterlinck and Tchekov. Yet the two enjoyments are the same. The Coliseum, the bullfight, and the baseball game are one in spirit: their forms differ, and . . . one has one's preferences.

AND the application of all this? Well, we are much concerned for the good of other people nowadays. And we can be of no use to any one upon the mistaken assumption that he cares for what is bad. People like all sorts of strange things, and some very evil things; nevertheless they care for these always and only for the sake of some good which they find therein, and which we (upon our eminence) would also approve if we could understand. It may be hard to conceive of the striker as animated by the spirit of '76; yet that is what we others must manage to conceive. It is hard to imagine what divinity the South Sea Islander has imaged in the idol of his heathen rites; but until we attain so much imagination, we need not hope to make it more divine.

PARIS OFFERS ITS LAURELS TO A NEW POET

When Géraldy Wrote "Toi et Moi," All Paris Hailed Him as a Great Poet of Modern Life; When He Published Anonymously "La Guerre, Madame," Paris Declared the Writer Greatest of War Authors

By PIERRE PRÉSULES

PERIODS of war have never been favorable to art and letters. It is only calm, silence, and serene living which encourage creative work. It would seem, therefore, that writers and artists must indeed have been idle of late in France, where for two years the great occupation of all Frenchmen has been fighting and making cannon. Yet the book-shops of Paris assert, with great unanimity, that never before have they sold so many books. The reason for this unprecedented condition is that the present European war is different from all other wars. Both officers and men of the line are obliged to pass long days in half idleness, and inevitably there arises the question of an occupation for those hours when men have finished their service for the day, yet can not leave the dug-out in which their troop is stationed. The thunder of artillery and the imminent danger of death are distractions which very soon become monotonous. Bridge soon palls upon men eager for intellectual interests. Smoking is an agreeable accompaniment to reverie, but it can not furnish a subject of dreams. Thus it is that the "poilus" demand insistently that to those comfort kits which invariably contain tobacco, chocolate, fresh linen, and note-paper, the givers shall add books. It is these soldiers who are the leading consumers, nowadays, of the wares of the French book-shops.

GÉRALDY, THE SOLDIERS' AUTHOR

It might seem that among these men who live in the most stirring period for many ages, the demand would be for highly romantic reading. Not at all; what they demand is quite the opposite of romanticism. Their life of strenuous action has given them a scorn of sounding phrases; they demand conciseness, precision. They demand, above all, that art shall be a selection and presentation of great truths, and they prefer those writers who make brevity a virtue and give much of life in few words. Yet at the same time, by the very fact that they are French, their taste is for distinctive style, charm, and musical phrasing. Strange as it may seem, they have found an author who combines exactly these qualities, which, be it said, are rarely found together.

This newly arrived author is Paul Géraldy. Even before the war, the books of this author had attracted the attention of men of letters and dilettanti, but his name had not then become known to the great public. It is remarkable to note to-day the success which this young poet (for Géraldy is only thirty-one), so keen, so sensitive, and so exquisite, has attained in this war-ridden country, among men who lead so rough a life, among women whose hearts are so torn by sorrow. But even in the midst of the hardest labors and under the most bitter suffering, the soul never ceases to listen for the mysterious voices of tenderness and love. Thus is explained the astounding success of "Toi et Moi," a vibrating little book, which sings in flexible vivid verse and in exquisitely simple words the oldest of old romances, which is so revivified by the poet's magic touch that one seems to hear it for the first time.

Many times already the pages cut from "Toi et Moi" have been slipped in letters which were sent from the front to those who guard the hearth at home. Many a time, also, the dreary nights in the hospitals, where the wounded wait the slow return of health, have been lightened by this little book of love, which has been slipped under a soldier's pillow by some fair visitor. It has traveled far, this little book, and even found its way across the seas to New York. It may be seen in the salons of many residences on Fifth Avenue and Riverside Drive and even in conservative and dignified Washington Square. It occupies a place of honor on one's table of personal belongings, between roses intoxicated with their own perfume and an open box which shows the gold tips of the most exquisite Egyptian cigarettes, and the favored cavalier is requested to read from this missal of love, while the verses and the tea form a double enjoyment for his hostess, beautiful and thoughtful and almost won, for the charm of this book is great and its influence on the reader is irresistible.

This poem written especially for Vogue

L'AMOUREUX

Enfantine, tu fais bruire
d'un rire clair, aérien,
l'ombre inquiète où je respire . . .
Je n'aime pas t'entendre rire:
Tu ris trop fort, tu ris trop bien.
Dans la maison, lorsque tu sèmes
tant de santé, tant de clarté,
tu dois te suffire à toi-même.
Il faut à ma sécurité
que tu sois plaintive, dolente,
délicate, et que tu te sentes
toute petite . . . J'ai besoin
de te savoir faible et fragile.
Je t'aime aussitôt beaucoup moins
et je suis beaucoup plus tranquille . . .
Penche donc un front fatigué
sur mon épaule, plains-toi même,
souffre, geins, doute si je t'aime,
sois triste . . . pour que je sois gai.

PAUL GÉRALDY.

Photograph by Braun

Because they are men of action, the soldiers demand directness and truth to life; because they are French, they demand charm and distinction of style. They find both in the young poet, Paul Géraldy

"Toi et Moi" is the story of a modern love, in very accurate little tableaux. In it one sees the blue smoke of cigarettes rising lazily; one sees the light falling softly through silk curtains, and one hears the voices of lovers conversing by the aid of that friend of modern lovers, the telephone. Their image appears as through the lens of a magic lantern; we enter into their most intimate life, and we read their correspondence over their own shoulders. And from every setting, through every accessory, we hear singing, sighing, exclaiming, murmuring, or moaning, the immortal invincible voice of Love.

ABAT-JOUR

Tu demandes pourquoi je reste sans rien dire . . .
C'est que voici le grand moment,
l'heure des yeux et du sourire,
le soir . . et que ce soir je t'aime . . infiniment!
Serre-moi contre toi. J'ai besoin de caresses.
Si tu savais tout ce qui monte en moi, ce soir,
d'ambition, d'orgueil, de désir, de tendresse,
et de bonté! . . . Mais non, tu ne peux pas savoir! . . .
Baisse un peu l'abat-jour, veux-tu? Nous serons mieux.
C'est dans l'ombre que les cœurs causent,
et l'on voit beaucoup mieux les yeux
quand on voit un peu moins les choses . . .
Ce soir je t'aime trop pour te parler d'amour,
Serre-moi contre ta poitrine!
Je voudrais que ce soit mon tour
d'être celui que l'on câline . . .
Baisse encore un peu l'abat-jour.
Là. Ne parlons plus. Soyons sages.
Et ne bougeons pas: c'est si bon
tes mains tièdes sur mon visage! . . .
Mais qu'est-ce encor? Que nous veut-on?
Ah! c'est le café qu'on apporte . . .
Eh! bien, posez ça là, voyons!
Faites vite! . . . Et fermez la porte! . . .
Qu'est-ce que je te disais donc?
Nous prenons ce café . . . maintenant? Tu préfères?
C'est vrai: toi, tu l'aimes très chaud.
Veux-tu que je te serve? Attends, laisse-moi faire.
Il est fort, aujourd'hui! . . . Du sucre? Un seul morceau?
C'est assez? . . . Veux-tu que je goûte? . . .
Là! Voici votre tasse, amour . . .
Mais qu'il fait sombre! On n'y voit goutte . . .
Lève donc un peu l'abat-jour.

As I have said, there is no great burst of lyric music. The words are those familiar in everyday life. Why should we talk at length? What is the use of crying aloud? All that is no longer the fashion. It is no longer a thing becoming to men who now know the value of time and of life, and who have learned to save both gestures and words. The perfect intonation, the exact word, a voice quivering with tenderness often express more than the most noble phrases.

"LA GUERRE, MADAME"

At the moment when the success of "Toi et Moi" was growing great, there appeared in Paris a little book published anonymously and called "La Guerre, Madame." Even in the midst of the multitude of books about the war, of fiery tales of battle, touching anecdotes, and wonderful diaries of the march, this little book of a bare hundred pages attracted attention at once. In the salons of Paris and in the trenches in Champagne, people repeated the title over and over. They said that this book contained the best pages that had been written on the war.

"Ah, what exquisite grace," they said, "in the silhouette of that youth ennobled by action and danger, who, between two puffs of his cigarette, summons so ingenuously the great warrior soul of France."

Parisiennes have great curiosity; they wanted at once to know the author of such a book. They are clever, too, and they succeeded in learning it. It was Géraldy.

MAKERS *of* MUSIC

By HIRAM KELLY MODERWELL

Photograph by Hoenisch

Elena Gerhardt has become one of the great "Lieder" singers, by virtue of her accuracy and intelligence. She has recently returned from Europe to give recitals in many American cities

Late in November, Julia Culp gave a concert at Carnegie Hall. Now she is touring, and New York will not have the privilege of hearing this great singer for many months to come

© Aimé Dupont

IN some small town, removed from the sophisticated criticism of the metropolis, the thing happens. On an evening when friends are gathered, the daughter of the family, protesting she "can't sing after dinner," is led out to "do some little thing" like "Samson and Delilah" for the pleasure of her friends. She sings; some effusive acquaintance says, "Really, my dear, you ought to take up music seriously"; and the deed is done.

Only some such speculation as this can explain the quantity of bad singing that is heard each season in the established concert halls of such cities as New York and Boston. Between recitals by Julia Culp and George Hamlin are sandwiched countless concerts by women (and even a few men) with unknown names, most of whom can not even produce a simple pure tone. The listener is deeply puzzled. "How could it happen?" he asks. "Why didn't somebody tell her?" He does not feel angry, because he knows how much real sacrifice the singer has undergone to be able to boast of a recital in Aeolian Hall.

THE FATEFUL ADVICE

After that fateful "Really, my dear," the young singer goes to Paris and falls into the hands of one of the many teachers who rob her of outrageous sums in return for two or three perfunctory half hours a week. Then, having learned a handful of songs that "suit her voice," she returns to New York to find a manager. There are managers in New York who would manage a bullfrog if he had a chequebook. The Aeolian Hall recital is bought outright, and a handful of blasé people come to listen. But the tragedy of the situation is not here; it lies in the hundreds of music-hungry cities and towns throughout the country who write to this manager asking him to send them "an artist." The "artist" arrives and they make an event of it in the local papers. *Faute de mieux*, they accept this as music, but in their hearts they know that if this is music, they prefer vaudeville.

These musings are prompted by the memory of dozens of song recitals which New York has heard recently. Among them have been concerts by some of the greatest artists the concert stage can show, notably Marcella Sembrich, Elena Gerhardt, Julia Culp, and George Hamlin. There have been others, like Marcella Craft, who are better in opera than in recital. And there are yet others, many others, who fall painfully short of their pretensions, and who therefore by courtesy will appear in these paragraphs incognito. Now the puzzling thing is that invariably these unsatisfactory "artists" are found wanting not in the higher qualities of musicianship, but in the simple elementary things that every singer is supposed to know. A pianist who could not strike the right notes would be called not a bad pianist, but no pianist at all. But scores of people each season offer themselves as singers, when they can not even sing the notes with any certainty. Tremulous screeching on high notes has no apologist in any studio in the country, yet it is to be heard in three-fourths of the song recitals in New York. It is a curious fact that those things which every singer is supposed to know are practised consistently only by the greatest. Frieda Hempel never sings a loud note unless she can sing it beautifully; though one admits Marcella Craft, one of the foremost singers, sometimes makes more noise than music. One wishes that every young singer could sit at the feet of Elena Gerhardt. Marcella Sembrich is a greater singer than Miss Gerhardt; she is probably the greatest singer in the world, if one allows for the years which have begun to tell on her voice. But her art is so perfect that it baffles and frightens. Miss Gerhardt's singing has no secrets. Simple, dignified, and lovable, she stands before her audience and really sings. The virtues of her art are the elementary virtues; her tones are pure, her pitch is accurate, her phrasing is intelligent. Her natural voice is by no means remarkable. But so rare is the consistent practise of the elementary musical virtues, that by it she becomes one of the great *Lieder* singers of the world. Even though her voice may show the effects of temporary illness (as was the case at her first recital this season), it will never show careless use. If, from illness, her tone today is slight, she will sing with a still small voice rather than force it. Her singing of Strauss's "Serenade," a song which peculiarly tempts the raw singer to screeching, should be a gospel to every student. And, if she does not force the tone, neither does she force the sentiment. She knows what few music teachers know, —that most songs sing themselves. If they are sung accurately, with beautiful tone and common sense breathing, they will carry their own meaning to the listener. Yet the young singer tries to put "expression" into Schubert, one of the most expressive musicians who ever lived.

© Mishkin

Marcella Sembrich, one of the greatest singers ever at the Metropolitan Opera House, has lately devoted herself to concert singing, and during January she is giving four recitals at Aeolian Hall. Her recitals are eagerly hailed by a large following

THE ART OF COMMON SENSE

Elena Gerhardt is as great in what she avoids as in what she does. Her art is consistent common sense. She has taken the hard quiet way, where most singers have taken the easy noisy way. One listens to her voice and thereon begins to muse: this matter of singing is not a matter of natural endowment; it is one of intelligence and

(*Continued on page 96*)

SEEN *on the* STAGE

Often the Most Decided Dramatic Effects Are Secured by the Greatest Economy of Means

By CLAYTON HAMILTON

IT is not because it merely happens to be little that the Portmanteau Theatre, invented and directed by Mr. Stuart Walker, is worthy of admiring attention. The zest for diminution in the theatre, as we have often found occasion to point out, has recently been carried beyond reasonable bounds. As Sir Arthur Pinero once remarked, in conversation with the present writer, "Any play which can be made intimate to an audience of three hundred may be rendered just as intimately to an audience of a thousand; and, if the play is worth seeing, why prevent the other seven hundred people from paying their money to support it?"

THE THEATRE THAT COMES TO YOU

The singular advantage of Mr. Walker's tiny stage is that it is easily portable. It may be set up, complete in all details of architecture, scenery, and lighting, in the short time of two hours; and it may be taken down and packed away in an even briefer period. The Portmanteau Theatre has earned honestly the phrase applied to it by an enterprising press-agent,—"The theatre that comes to you." It may be erected without effort in a drawing-room or in a ballroom; it may be set up with equal ease in a college hall or on a college lawn. And, whenever the occasion is propitious, the stage of the Portmanteau Theatre may be superimposed upon the stage of a "commercial" playhouse, as has recently been done at the 39th Street Theatre and the Princess Theatre in New York.

THE THEATRE WORTH GOING TO

But the practical advantage of being superlatively portable would not be sufficient to earn admiration for Mr. Stuart Walker's theatre, if the plays presented on his tiny stage were not worth seeing, if the acting of his company were not acceptable, and if the scenical projection were not equal to the best that might be seen in other theatres. Fortunately, the critical observer is enabled to record a verdict that, in all of these respects, the work displayed in the Portmanteau Theatre can hold its own in competition with that which is revealed in any other of our current institutions. Several of the plays in Mr. Walker's repertory are worth going many miles to see,—for three of them were written by no less a dramatist than Lord Dunsany; the acting is adequate, and the diction of the various per-

(Continued on page 90)

Without Sarah Bernhardt, the World Knows That It Would Be a Lesser Place to Live in

Photograph by Arnold Genthe

(Below) "Follow Me" puts its title into practise and follows the well-known musical comedy rules exactly; that means, of course, gowns, songs, and choruses. In this comedy Anna Held plays the rôle of Claire La Tour

Two photographs © Ira L. Hill

Photograph by Goldberg

(Middle, above) Maud Allan, who set San Francisco aflame with her first classic dancing, has become one of the great dancers of America. This season, just back from a long stay in England, she appeared in New York in repertory; she will now tour the west

The breezy "Captain Kidd, Jr." is Otto Kruger; perhaps the actor's personality explains the success of this adventure-play. It will be remembered that this young and promising actor, musician, and composer made his first appearance this season in "Seven Chances"

(Below) "Rebecca of Sunnybrook Farm" inhabits Broadway no longer, but Edith Taliaferro, who once took Rebecca's part, is back again, in "Captain Kidd, Jr.": laid in a New York book-shop and on Cape Cod

Photograph by John Wallace Gillies

KITTY GORDON

This prominent comic opera star has for a time deserted the legitimate stage for "movies"; her latest screen appearance is in the title rôle of "Vera, the Medium," a dramatization of Richard Harding Davis's novel by that name. We have heard it urged that one may be a tremendous success at vampiring though one be ugly and dressed in rags, but as for us, we prefer the most up-to-date thing in (and on) a vampire; in other words, we prefer the beautiful and exquisitely gowned Kitty Gordon who, it will be remembered, numbers "The Enchantress" among her vampire rôles

A R T

THOUGH New York may pride itself upon its acknowledged place as the art center of America, there are moments when we are forced to admit that an exhibition of the first rank has escaped us to make its first American appearance elsewhere. Such was the case recently, when there were exhibited in the Galleries of the Department of Fine Arts of the Carnegie Institute, Pittsburgh, works by a notable English artist, J. McLure Hamilton, who was one of the twelve men to be honored by a one-man group at the Panama-Pacific Exposition. This group, now forming a separate exhibition, has recently come east and not to New York, but to Pittsburgh. The collection consists of five portraits in oil and forty pastels of such beauty that they charmed enthusiastic visitors into declaring them the loveliest pastels since Watteau.

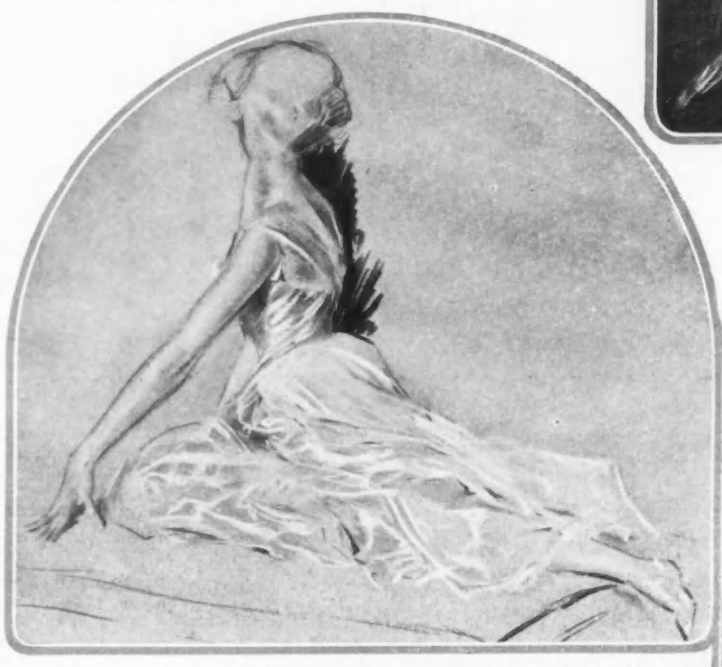
THE NATIVE HEATH

The portraits offer visible proof that famous men have worked among their books or walked in their own gardens while Hamilton painted for them intimate and informal portraits amidst familiar and characteristic surroundings. So unusual is the intimate personality thus portrayed that one understands why it is through his portraits of famous men, painted with distinction and refinement, that this artist is best known. The able draughtsmanship and delicate sensitiveness of touch which mark his work are clearly visible in the portrait of George Meredith, which was loaned for the Pittsburgh exhibition by the Pennsylvania Academy of Fine Arts.

As Monet painted endless "portraits" of his French cathedrals, seen under varying lights and shadows, so Hamilton studies the varying moods and phases of his sitters. At various times, he thus painted eight portraits of Gladstone, all in his home, in his study, or in his garden. They are intimate personal portraits, showing the "grand old man" of England not in a formal pose against a studio background, but free and unconstrained in the setting of his own home and as a part of the life he really lived and enjoyed when freed from the demands of public life.

While the greatest fame has come to Hamilton through such portraits as these, he has been equally and delightfully successful in the fleeting expressions of line and color which mark his pastels. Thirty of these engaging and spirited works, all of which portray the artist's niece in varying moods and expressions, form a group which was acquired by Mrs. E. Henry Harriman at the Panama-Pacific Exposition and which was lent by her to the recent exhibition. These pastels form a group of most delightful studies, begun in Italy in 1911 and finished in England four years later. Full of imaginative charm and delicate grace, they have yet, like all his work, a full measure of both strength and character. These (*Continued on page 81*)

Hamilton has won his fame as a painter of portraits of the famous men of England, but when he turns to pastel it is to portray the spirited French grace of his niece



First appearances, New York thinks, belong to New York, yet Pittsburgh had recently, at the Carnegie Institute, a most enviable exhibition of pastels and portraits by J. McLure Hamilton, an English artist, who was one of the lucky twelve to be honored with a one-man group at the Panama-Pacific

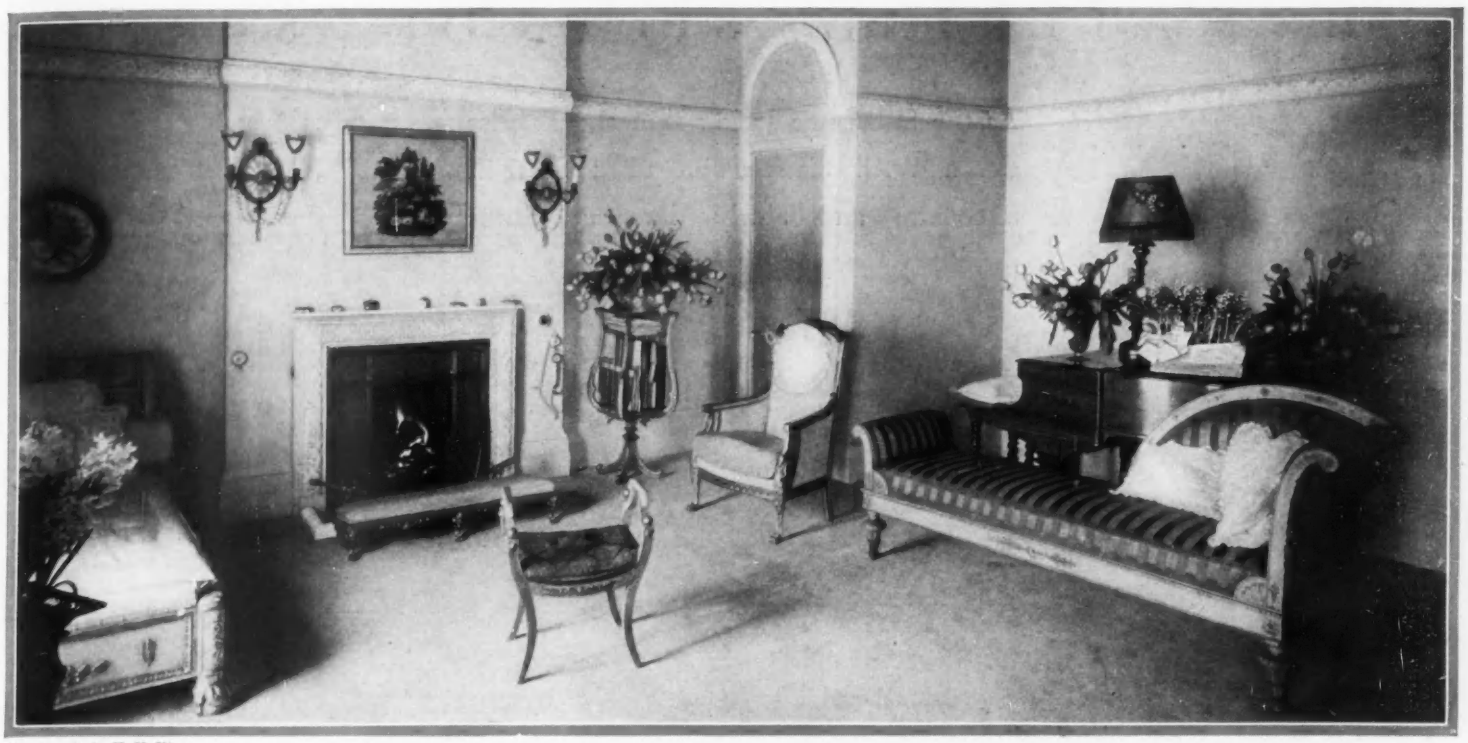
Three upper photographs © J. McLure Hamilton

Thirty delightful pastels, three of which are shown on this page, were loaned to the recent Pittsburgh exhibition by Mrs. E. Henry Harriman

© Detroit Publishing Co.

A painter who is at his best in portraits of men is Ossip Perelman of the Imperial Academy in Petrograd, whose portrait of Metchnikoff is shown at the left

Because he paints them in the surroundings of his sitters, where the soul is at home, so to speak, there is in Hamilton's portraits, as in this of George Meredith, an intimate personal quality

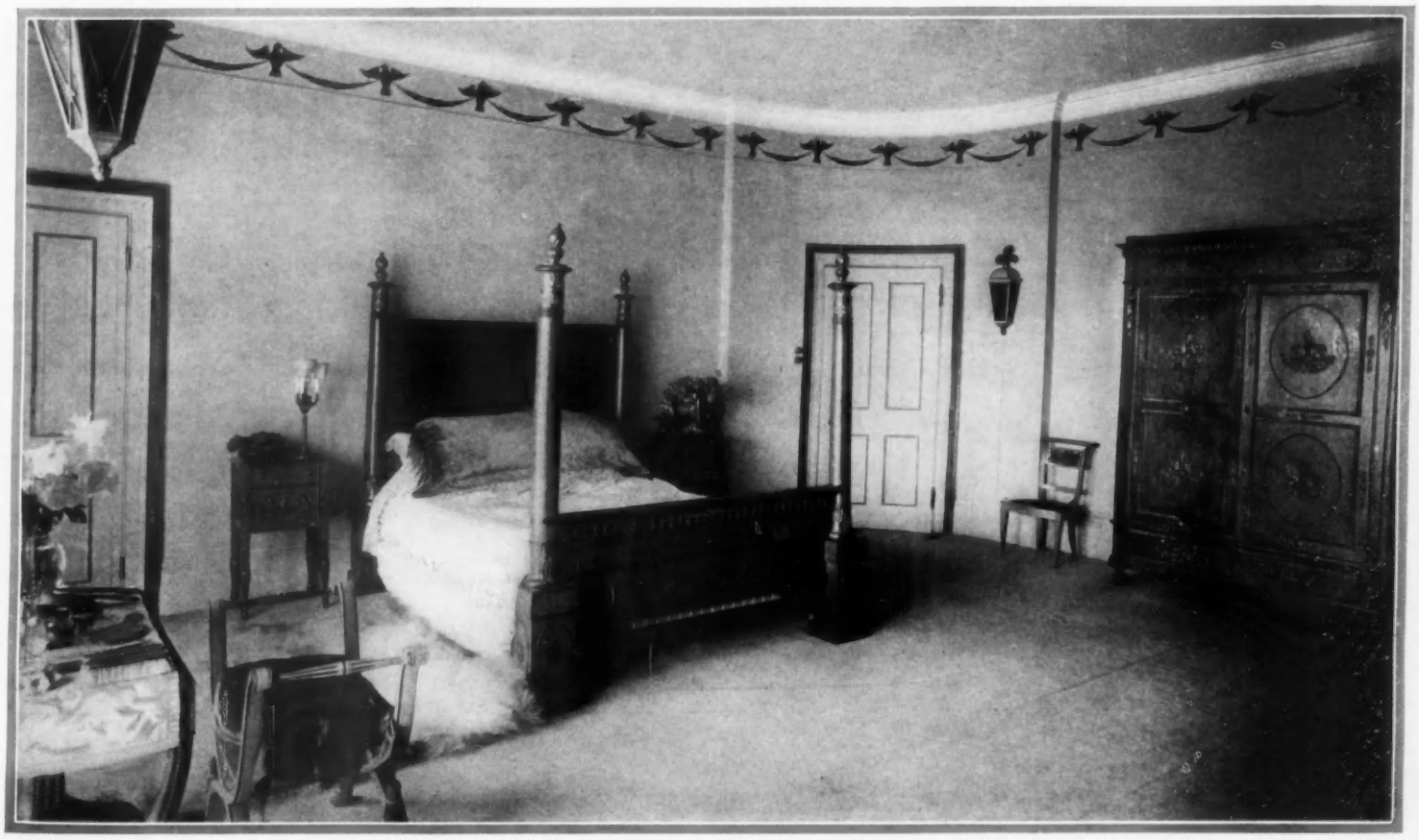


Photographs by H. N. King

Some of the loveliest houses in England are designed by Mrs. Fletcher Robinson, daughter of the late Philip R. Morris, A.R.A. Below is the bedroom in the house of Mrs. Alexander Keiller, Hyde Park, London. This room is carpeted in putty color and the great bed is green and gold. On the white and gold dressing-table are two gold candlesticks with shades of putty color, and the wall lights are lanterns of quaint form

IN A HOUSE IN HYDE PARK GARDENS IS SEEN EXQUISITE COLOR ALLIED WITH UNUSUAL ORIGINALITY OF FORM

(Above) The boudoir in the home of Mrs. Keiller is carpeted in the same tone as the bedroom and is furnished in white and gold lacquer upholstered in old blue. Hangings in a charming Directoire pattern of blue and corn color are at the windows and the same silk upholsters two gold chairs; blue and gold too, is a day bed heaped with lacy pillows. A quaint touch is a framed piece of Victorian "ladies' work" in tones of soft blue



THE MATERIAL SIDE OF SPRING

As the Silhouette Is, So Will the Fabrics Be, and All Signs Point to a Straight Silhouette and Softly Draping Stuffs

IN the matter of materials for the spring costumes one must take into consideration, first of all, the silhouette of the gowns in which they will be used. This question of styles for spring is still a debatable one, yet there are certain features which are reasonably certain. It seems clear already that a straight silhouette will prevail, but that this silhouette will not preclude a generous use of materials. Therefore, it may reasonably be assumed that those materials which fold and drape and plait well will be most in favor. In wool stuffs, the materials having a soft surface will be in demand wherever their weight is suited to warm weather wear. Suède-like stuffs, in particular, lend themselves well, especially in lightweights, to the mode.

FOR SPORTS WEAR

Prominent among the new Haas materials is the new feather-weight suèdene, which, as its name indicates, is of a very light velours-like texture. For sports dresses nothing could be smarter, and it comes in a wide range of the neutral tans and grays which are to be so smart, and in dull red and Copenhagen blue as well; these are both exceedingly good sports colors.

The original suèdene is a bit heavier in weight and is better adapted for suits for sports wear. It is very pretty in the new Pekin blue and in chamois tan. The glove-skin cloth of last season appears this year attractively barred with contrasting color. There is no indication as yet of any waning in the popularity of jersey cloth. Many of the best looking costumes for Palm Beach are made of it. A new jersey cloth, rather light in weight and beautifully fine in quality, is called chanella cloth. The range of colors in this material includes a warm tan, called antelope, and a very beautiful purple, called prélat.

Chenille sylvette is a new stuff for sports coats. This material, which appears at the bottom of the page, second from the right, is made in many different colors and mottled with white, giving it a most attractive silvery sheen. It is very pretty in oriental blue.

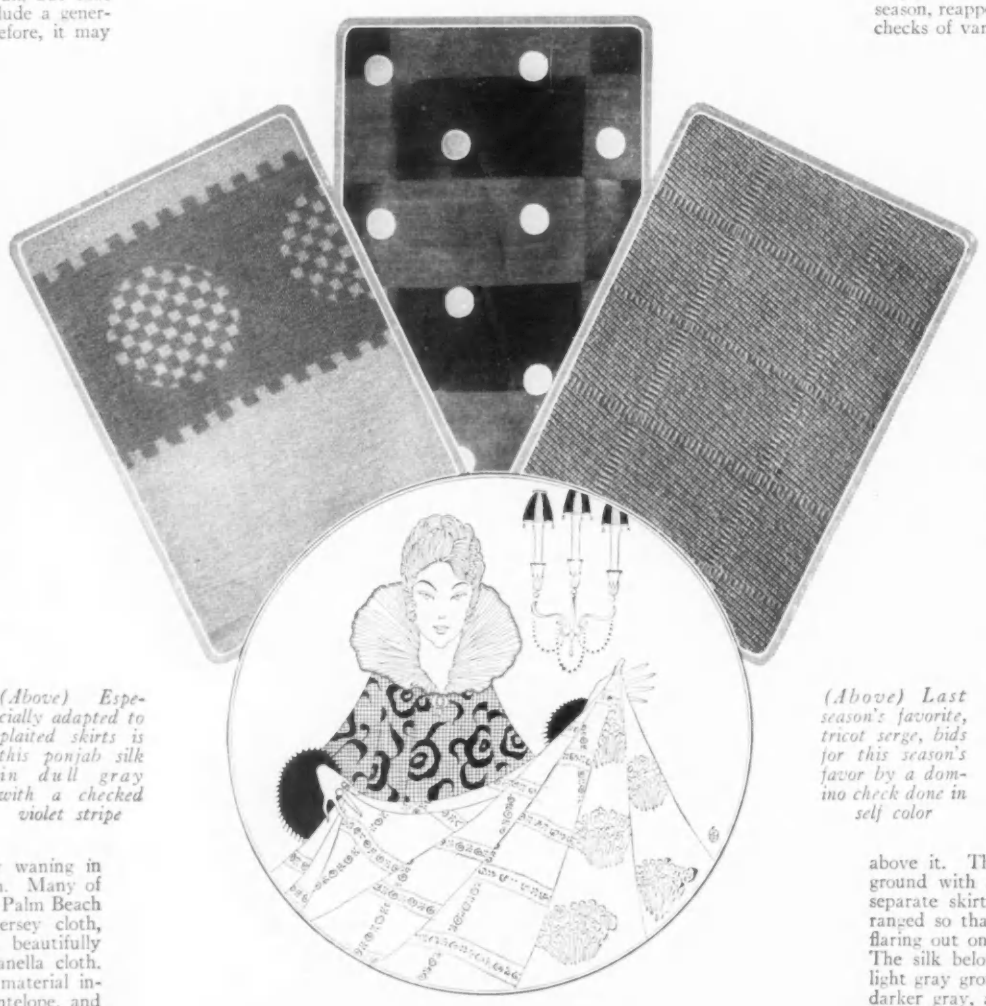
For suits other than sports suits, fine, soft twills will be much used. These materials plait and drape to great advantage, because of their unusual fineness of texture. In the photograph at the extreme right at the bottom of this page, may be seen one of the new chain cloths, which belong to the general classification of twills. These cloths have a diagonal twill, and the little ridges which give them character run in pairs. Somewhat similar in character is dominette, reproduced at the bottom of the page, second from the left; in addition to its evenly spaced diagonal twill, this material has little blocks in which the weave is plain to give variety to its surface. Tricot serge, which was a great favorite last season, reappears this season with domino checks of varying size in the color of the material, as in the tricot serge at the right, at the top of this page.

A CHIFFON SEASON

One of the interesting points in regard to silk is the prophecy that chiffon will be used in many instances instead of Georgette crêpe. Not only are plain chiffons very smart, but printed chiffons are also in favor and show some very charming patterns. In the sketch in the circle is shown a chiffon with an old-blue ground upon which is printed a fan-shaped design of rose and tan and blue flowers growing out of a little clump of green grass. At the left in this sketch is the new mexicana cloth, which is a chiffon having a stripe of what appears to be Mexican drawn-work and sometimes an additional printed design, as in the material illustrated, which has a cross-bar of little purple roses.

SILKS OF THE SPRING

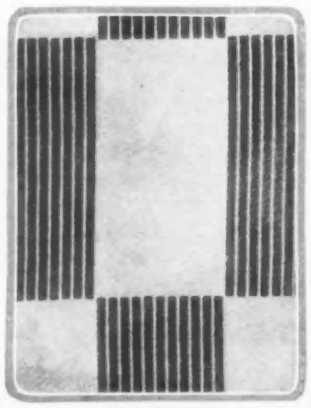
Two effective patterns in ponjab silk are pictured below the round sketch and at the extreme left above it. That above has a dull gray ground with a design in violet. For a separate skirt, this design might be arranged so that it falls within the plaits, flaring out only when the wearer walks. The silk below the round sketch has a light gray ground with a striped block of darker gray, and this too is very smart when fashioned into a separate skirt and worn with a plain gray coat of Georgette satin. The material at the extreme left at the bottom of the page is the roughest of rough sports silks and is called sylvette. It comes in many of the smart shades and is photographed in beige. The basis of the material shown at the top of the page, in the middle is not unlike a foulard; it is blocked alternately dull and lustrous (all in the same color) and is dotted all over with white. In navy blue and in taupe, it suggests itself as the material of those cool, serviceable dresses without which no woman's spring wardrobe is complete; it also makes very smart between-seasons frocks.



(Above) Especially adapted to plaited skirts is this ponjab silk in dull gray with a checked violet stripe

(Above) Last season's favorite, tricot serge, bids for this season's favor by a domino check done in self color

(In circle) They dare to say that chiffon will rival Georgette crêpe in the spring; printed design and drawn-work lines on chiffon make mexicana cloth



(In circle) Printed chiffons support their claim for attention by such designs as this in flowers of tan, blue, and green on an old-blue ground

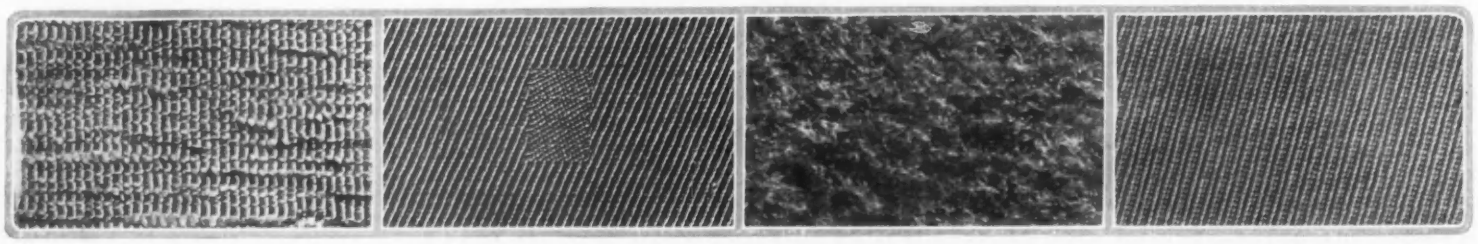
(Left) The smartest of skirts for wear with a gray sports satin coat may be of this gray ponjab silk blocked in darker gray oblongs

(Below) The roughest of all weaves of sports silk is sylvette, which is of colors to suit any sportswoman

(Below) Cloth twills this season are unusually soft; dominette varies the twill by plain blocks in self color

The newest stuff of sports coats is chenille sylvette, a soft material mottled with white to give silvery sheen

(Below) The chain cloths differ from the familiar twills only by the fact that their ridges run in pairs



THREE EVENING GOWNS FROM ELISE PORET SHOW THAT ONE CAN BE DIGNIFIED WITHOUT BEING HAUGHTY

(Above, middle) On the principle that it isn't gambling unless you lose, this tea-gown gambles on the chance that it can wear a coat in the house—and wins; to the dignity of that success is added the dignity of being a period revival; the panniers that emerge every now and then in memory of Watteau are here present, in rose taffeta, accompanied by Alençon lace ruffles

(Above, left) A formal frock for a formal occasion need not be the less expressive; the first glimpse of coral chiffon makes that clear without a word; the ensuing silent though convincing remarks on dignity are made by the embroidered coral roses, and the pearls, and the coral liberty satin which is a background to the chiffon

(Above, right) An evening gown of turquoise satin fell a victim to the embroidery habit; in consequence, the plaited gold net at the front of the skirt is embroidered; the tunic is wreathed, down to its dignified train, with roses embroidered in gold thread; and at the bodice is a cluster of gold-embroidered mauve and green flowers

THE NEW MOTOR COATS ARE THE MAIN REASONS WHY MOTORING IS SO POPULAR

NORTH OR SOUTH, WINTER OR SPRING, JERSEY CLOTH AND SPORTS ARE SYNONYMOUS

(Left) "Le Surtout" is a one-piece frock—the kind of one-piece frock that is being done this season for country wear. It is of blue wool jersey striped in white, with a deep cape collar of oyster white jersey which buttons up like this. The frock is really a coat dress, for it opens from beginning to end; it buttons visibly on the bodice, but the buttons on the skirt are used but not seen. The belt is of white suède

(Above) The new motor coats are some of the best reasons why women leave home; no one wants to stay by her own fireside when she realizes how charming she can look in a motor. This coat is of tobacco brown suède cloth, lined with brown-dotted yellow silk. The collar, which sweeps on into pockets, may fasten close about the throat

(Right) One is killing two birds with one coat if one owns this affair, for though it is warm enough for motoring, it is not too heavy for walking. It is of navy blue tricotine, and its only departure from severity is its lining of yellow silk with brown dots. The belt, collar, and sleeves are edged with lacquered (that is, shiny, varnished) braid, and the buttons, which occur at the neck only, are of bronze

It would be a cape, if it weren't for those slits for the hands; they are why it calls itself a cape coat. It is of fuchsia colored wool jersey, lined with chiffon cloth printed in colors. The cape, which may be wrapped around the neck if one feels that way about it, is embroidered in colors and tinsel thread, as are the sash ends which hang free

STREET HATS *are the* SMARTEST MOTOR HATS

HATS AND VEILS FROM AITKEN POSED BY BETTY LEE

(Below) To motor wisely and also well, and to appear thoroughly poised withal, is attempted and undoubtedly achieved by this hat

(Below) By dint of sheer cleverness and a few pins a veil can be made to do this. Goggles may be worn with this and the other veils

THERE are many women who are extremely smart and irreproachable in street costume, yet who feel that the moment they enter an open motor, it is their sacred duty to don a motor hat and swathe themselves in endless motor veils. To complete the rite, they usually choose an unbecoming hat,—for motor hats usually stop just short of being bonnets,—and cover it with a sad-hued veil.

CONCERNING VEILS AND THEIR USE

However, there is really no earthly reason why one should commit these crimes in the name of motoring. The problem of becoming headgear for the motor is very easily solved if one goes about it in the right way. In the first place, a motor hat is not necessarily a motor bonnet,—the latter went out of date when motoring was still young and unversed in niceties. A smart hat, either of the turban or the sailor persuasion, is every bit as practical and infinitely smarter; as for the veil, that is entirely a matter of distance. If one is driving about the city, one of the new open-meshed veils is sufficient and very smart in effect. If it is a long drive over country roads, then a long veil of chiffon or of silk net is not only a protection from the dust, but a means of keeping one's hat just where it should be; however, even for long drives many women now prefer to wear the open-mesh veils, and consider them ample protection from wind and dust.

The three-cornered hat illustrated in the middle at the top of this page is of chocolate-brown straw edged with chocolate-brown grosgrain ribbon. Where the wing-like crown and brim meet, there is a narrow band of grosgrain ribbon which ties in a flat tailored bow at the front. Over this hat is thrown one of the new French veils which is brown with a large open mesh. The charm of this veil lies in the fact that it is embroidered with fine white or beige chenille. Some veils of this sort are embroidered with tinsel thread, but this may be merely a passing whim.

In the lower middle of the page is one of the new military turbans, higher at the front than at the back. With this a net veil of gray or beige is worn, and by clever arrangement is both a protection from dust and highly becoming.

For spring wear the shape on the upper left is excellent; it is a combination of royal purple grosgrain ribbon and a band of finely woven straw of the same color. Placed very high at the front to give that military touch which so many of the spring hats show, is a cockade of purple feathers. This particularly comfortable hat is worn with a black open-meshed face veil, dotted with chenille.

GOGGLES AND THE VEIL

Another eminently comfortable and altogether smart hat for motoring is the small close-fitting straw toque on the upper right. This hat is of black straw with a slightly turned-up brim and is trimmed with grosgrain ribbon. With it is worn a beige chiffon veil tucked under the chin and tied in a firm knot at the top of the hat. In the back the ends of the veil are drawn together and held in place by invisible hairpins or pins. Goggles may be worn with any of these veils very comfortably without detracting from the general attractiveness of the arrangement.

(Middle, above) Smartness and no end of charm too are embodied in a motor hat which may appear at its ease as a street hat

(Left) Of course none of us ever saw Scheherezade, but we know that even that lady could not have arranged a veil more becomingly

TRAINS ARE BACK—AND SOMETIMES FRONT

FOR the last few seasons, trains have not even entered our thoughts; they have become practically extinct. Perhaps it was because we danced so strenuously and so often that our skirts reached the modicum of length and our trains vanished from off the face of the earth. This season, however, when the designers were trying to think of something different to do, the idea of trains suddenly occurred to them. That is why so many of the most recent developments in evening gowns are appearing with trains somewhere about them. There is an intangible something about an evening gown with a train that sets it on a different plane from that of a short evening frock. It is not alone an air of dignity, but one of formality,—as if the event to which the gown is to be worn is of far more importance than an affair to which one would wear a short frock.

The train of to-day is not as the old-fashioned train; the latter was a logical development of some portion of the gown, while the former is a distinct and separate bit of elaboration. The modern woman wears her train as she wears a scarf or a sash, and it is really scarcely more a part of the gown than are they. In the modern train, the suggestion of dignity which was the chief characteristic of its prototype of several seasons ago is modified—oh, so greatly modified. Sometimes it seems actually to emphasize the frivolity of the gown, rather than to dignify it. There is the train of the Chéruit gown at the upper left of this page, for instance. One calls it a train simply as a matter of courtesy, and because one does not know how else to refer to it. It would need to grow just a bit longer to develop into a train such as that sketched at the upper right on the next page. This is obviously a train, though it is placed as never trains were placed before.

The double train is seen frequently this season, and usually it suggests trailing sash ends. In a new Premet model of

CHÉRUIT

(Above) This is what becomes of a gown after it has had a course of training in Paris. It begins simply enough with a bodice of silver gray satin and develops flounces of filet lace, embroidered in dizzy whirls. But all this is merely keeping up the dramatic suspense. The climax of the whole thing is its train—a courtesy title for a long loop of silver gray satin which falls down over the flounces, touches the floor, and is then looped up under the skirt

CHÉRUIT

(Right) According to Chéruit's present train of thought, two trains are better than one. The proof of it is this shining affair of rose and silver lamé tissue, embroidered for half its length in gold and rose. The bodice doesn't make even an attempt at sleeves, though so many bodices are doing their utmost to develop sleeves, this season. As for the trains,—well, we have purposely left them till the last; those trains are of black tulle

old-blue satin, there are two trains in which chiffon and satin are oddly combined. From beneath the drapery at the very middle of the back, there emerge two long ends of old-blue chiffon which at the hem of the skirt are gathered again into wide flat strips of satin, which trail on the floor on either side of the gown.

Perhaps the most startling train is one which, oddly enough, is more closely related to the trains of former years than any which has as yet appeared. The gown to which it is attached is also of old-blue satin. A very wide train of the satin is shirred on at the waist and falls in stiff folds to the floor. The most noteworthy thing about this train is the wide piece of blue tulle which is shirred over the top of the satin train and which reaches to the same length. At its end, which rests upon the floor, are two ruffles of tulle. The effect is most astonishing.

The most graceful trains which have been worn this season are those which come to a point or which are caught together at the end in some bit of ornamentation. Of this variety is the train of a very beautiful model which is made on mediæval lines. It is of black satin embroidered here and there in intricate motifs of steel and pearl beads. The train is long and narrow, sweeping out at the back into a graceful flowing line. It is plaited at the end into a band of steel and pearl embroidery.

Very often the lining of the train may introduce an effective note of color, or else repeat the tone which appears in the trimming of the gown itself. For instance, a gown of black tulle and silver lace may have a long black satin or velvet train lined with silver gauze, or a gown of peacock blue velvet embroidered in soft rich peacock colorings may have its train lined with a shade of yellow which matches a tone of the embroidery.

DŒUILLET

Trains are certainly coming to the fore, this season; that is the latest news from the front. Behold the pale rose satin train on this gown of pale rose satin and black Chantilly lace. Of course, it might seem to the innocent bystander that the lady had put on her gown back to front, in a moment of absent-mindedness; but we who know what goes on in the mind of a Paris designer realize that it happens by design, not accident

DOUCET

For the past few seasons trains have meant nothing in our lives; but now when we order our gowns, if we leave them alone, they're apt to come home trailing their trains behind them. This highly trained gown is of greenish yellow satin, which stops in time to show stretches of gold-embroidered bronze tulle. The corsage is embroidered with pearls and silver paillettes, and streams of yellow beads drip from it. The unusual sleeves make one care for sleeves again

REDFERN

(Left) One of the latest trains out of Paris is that on this stately gown. The skirt of the gown itself is of silver lace sparkling with silver paillettes, and the bodice is of peacock blue satin, embroidered with silver, with thin silver lace for the de Medici collar and the sleeves, which have a new way all their own of joining the collar. The train must be an express—it runs from the shoulders to the floor without a stop. It is of peacock blue velvet, embroidered with brilliants and silver paillettes, and it is attached by silver cords

SMART FASHIONS FOR LIMITED INCOMES

Spring, the Season of Imagination, Is upon Us, and Its Fancy Takes New Shape in Colored Linen Blouses, Tailored Dresses, and Shortened Motor-coats

It is not for a coiffure to reason why a blouse of sheer colored linen slips on over the head—and after all, the designer made it so that both blouse and coiffure escape demolition

The new motor coats, spring fashion rumor has it, are shorter than their winter counterparts; suède cloth is suitable for this model

The coat-dress is cunningly devised to look like both. Satin for the underslip and twill serge for the rest of it would find favor with the mode and the woman

This blouse, one to be worn with a velvet or satin suit, is of voile, and the voile of the new season, by the way, is as sheer and fine and as pleasing in its texture as Georgette crêpe

Wool jersey has now achieved such material weight in fashion that every woman knows how assuredly smart it is for the tailored frock. This one slips on over the head

NOW that the holidays are over, hints of new spring fashions are in evidence everywhere, and motor coats and coats for country use have taken on a distinctly different look. They are shorter than the coats of winter, some are even sleeve length, and others reach to the knee. Materials which are smart for these new coats include the new suède cloth, which so much resembles duvetyn, and rough tweed mixtures in dark tones; the latter are for coats on the lines of English ulsters. Besides these some of the smartest motor coats and wraps (one must call them wraps, they so resemble capes), are in heavy wool jersey, lined with soft printed silks or printed chiffons.

The motor coat illustrated at the left of the middle of the page shows one of the newer lengths. This is a coat that might be developed in suède cloth in the new soft jade green shades, or in tobacco brown. If in the latter, the deep shawl collar, panel front, and turn-back cuffs might be of brown and beige plaid, and the lining might be soft silk in beige with graduated dots in tobacco brown. The coat is cut flaring from the line that seems to mark off a yoke. The front sections fold over each other and the only fastening is a belt which slips through two openings at each side of the straight-hanging panel front.

THE JERSEY QUESTION IS SETTLED

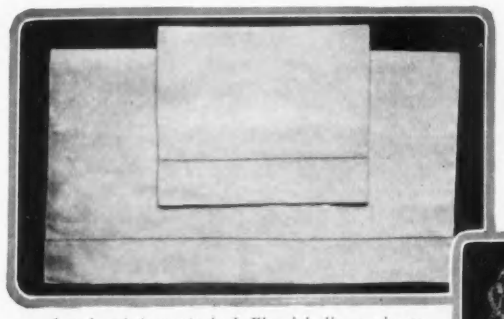
The smart woman with ever so limited an income need no longer be skeptical about the smartness and the serviceability of a tailored frock of wool jersey. In the new shades of tan or gray these frocks appear to better advantage than ever. The frock shown at the bottom of the page is of wool jersey; it slips on over the head and laces or ties at the collar with a navy blue satin cord. The crush belt confines the fulness at the natural waist. The sleeves and plaits at the front are embroidered in a simple design in navy blue silk. The effect is smart. For the earliest days of spring, there is nothing more practical than a tailored dress which may be worn with furs and without a coat. The dress illustrated at the right of the middle of the page resembles a coat and dress, but it is really a coat-dress. Twill serge in one of the new shades of tan might be employed for this costume. The under slip which hangs straight and plain with a slight fulness shirred in at the waist would be effective in satin of the same shade as the serge. The standing collar, which may also be worn low, is faced in the satin. It fastens with three narrow straps of the tan serge and round smoked pearl buttons. The cuffs on the sleeves fall out in a graceful line from the forearm; they are of a very new design.

LINENS AND THE SPRING BLOUSE

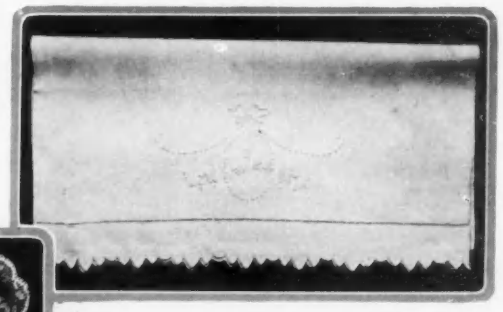
The use of fine colored linens in pastel shades for blouses will probably be as popular this season as last and the blouse at the upper left is one design to follow. It slips on over the head, like a jumper. The collar may be worn high or low. Narrow plaited ruffles of the linen, hand-hemstitching, and tiny buttons covered with the linen, make an attractive finish. Tiny plaits are used in the front, back, and sleeves.

The blouse illustrated at the upper right is the type of blouse which may be worn with a velvet or satin suit, to restaurant luncheon or tea; it would be most attractive in fine voile, in flesh, ivory, or dove gray. The plaited front is somewhat hidden below a double jabot of lace. The shawl collar is bound with the voile and the buttonhole loops are of the corded voile. Voile, by the way, is to be one of the most popular materials for spring, for afternoon frocks and evening dresses, as well as for blouses. It is a new variety of voile which is to have this new popularity; a voile that is as sheer and fine and as pleasing in texture as Georgette crêpe.

IN THIS DAY OF IMMODERATE PRICES FOR LINENS THESE PIECES REMAIN REASONABLE



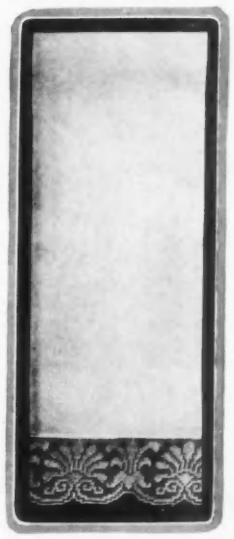
A pair of hemstitched Flemish linen sheets come at $8.50 a pair for twin beds; full size bed, $10.50 a pair; pillow-cases, $1.75 a pair



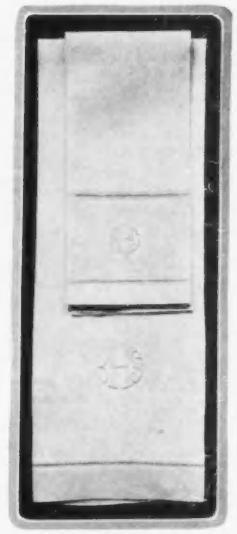
A fine linen pillow-case has a hand-embroidered design, an irregular scalloped edge, and hand-hemstitching; 22½ by 36 inches; $2.50

(Above) A delicately hand-embroidered linen pillow-cover has a filet edge and center, $15; down pillow, silk cover in pink or blue; $2

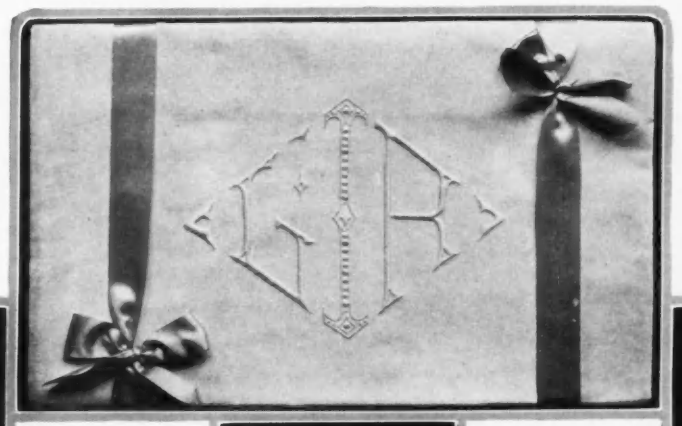
(Below) A piqué bed spread, 72 by 99 in. with monogram, $15; for double bed, $17. Orders for initials require a three weeks' interval

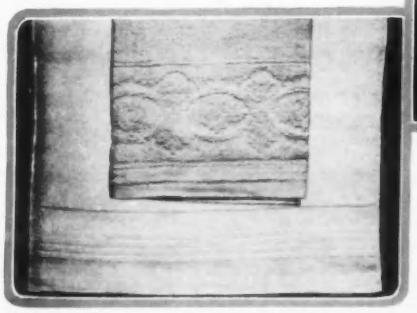


An edging of real filet lace is in keeping with the daintiness of a guest towel made of a fine-textured bird's-eye linen; $3.25



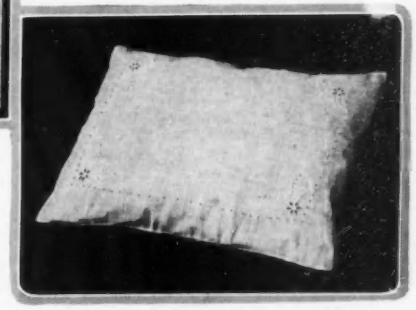
(Above) Hemstitched damask towels are $7.50 a dozen; monograms $1 each; large towels, $11 a dozen; monograms $1.50 each





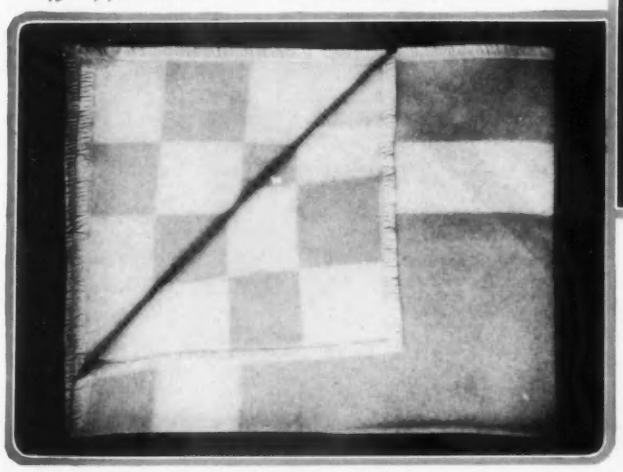
(Above) An extra heavy Turkish towel yarn has a figured border; 24 by 48 in.; $5.52 a dozen; heavy bleached bath towel, 22 by 45 in., $6 a dozen

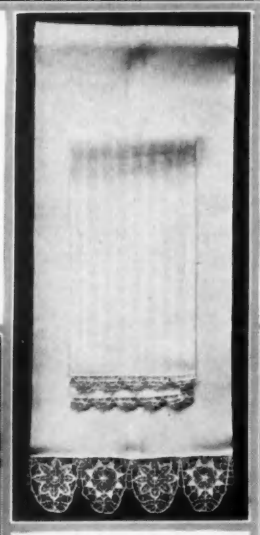
(Below) A reversible blue and white checked wool blanket is bound with taffeta; single bed size, $18; also in pink with white and mauve with white



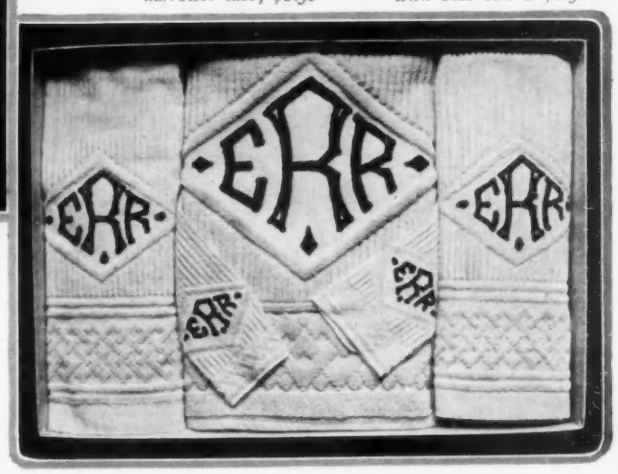
(Left) A border of point de Venise lace trims a linen huck towel with a satin stripe; $9.75; guest towel of same material edged with narrower lace; $2.50

(Above) A hand-embroidered cover of sheer linen, 12 by 16 in., is $2.50; and a down boudoir pillow covered daintily with pink or with blue silk is $1.50



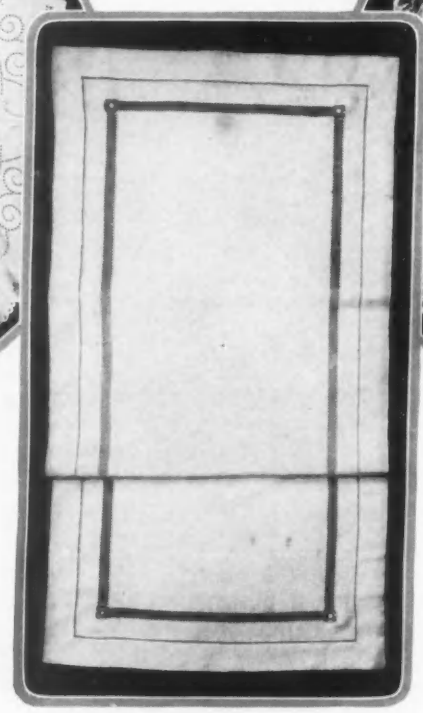


(Right) Complete bath set, two towels, two washcloths, one bathmat, with monograms, for $9.50. Mat with monogram, $3. Towels separate, $11.50 a doz.; monograms $5 extra a doz. Washcloths, $1.50 a doz.; monograms $3 extra a doz.

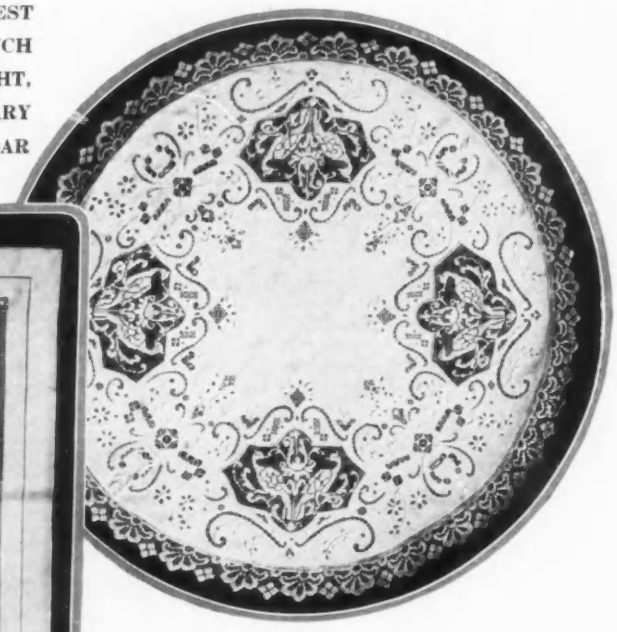


THESE ARE THE LOWEST PRICES AT WHICH SUCH LINENS CAN BE BOUGHT, FOR AFTER JANUARY THEIR PRICES WILL SOAR

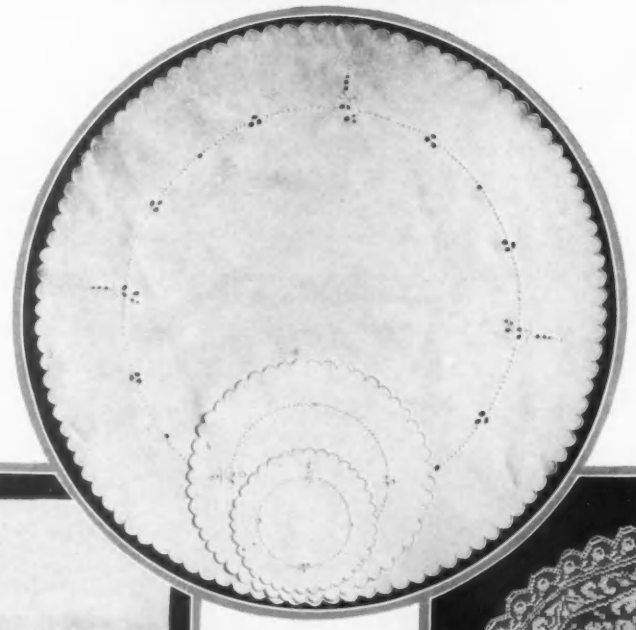
(Above) A dainty precursor of the luncheon itself is the table-cover; this one is of Madeira embroidery; four airy baskets of fruit are enclosed in what might have been a corkscrew hedge, in real life; the scallop is made of alternating hearts and frills; 45 inches diameter; $15.89



(Upper middle) The exquisite plainness of this linen scarf with a drawnwork border makes the scarf a good background for the silver on a side-board or dressing-table; it comes in various widths: 18, 20, and 22 in.; in various lengths: 36, 45, 54, 63, and 70 in.; prices vary from $3 to $5



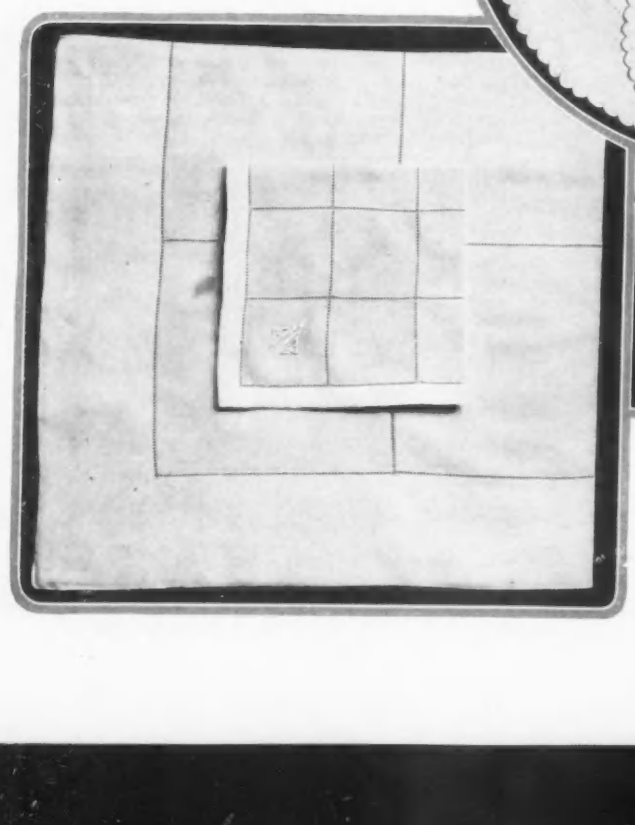
(Above) "Purple and fine linen" were anciently rare; and once again linens, like dyes, are scarcer and more costly; one hears that "such and such is the last at this price." This centerpiece has edge and medallions of filet lace, and Madeira embroidery; diameter, 31 inches; $20

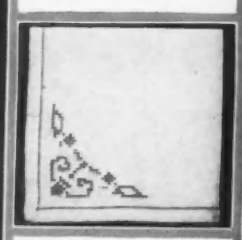


(Lower middle) Nothing explains, better than this luncheon set, the ever-present popularity of simple designs in household linen; the set consists of thirteen pieces, in Madeira embroidery; centerpiece 24 inches in diameter; plate doilies, 9 inches; tumbler doilies, 6 inches; set, $3.19

(Below) A luncheon-cloth of linen, hemstitched in squares, is unusual; there is a satisfactorily shipshape air about it; 45 inches square, $13. The napkin to match has an embroidered monogram in the corner; 12½ inches square; including the monogram, $25 a dozen

(Below) As a contrast to some of the simpler table-linen, this filet lace centerpiece is apparently trying to be all edging and no center; it almost succeeds in that and easily succeeds in being lovely; what center there is, is of Madeira embroidery; diameter, 31 inches; $15





(Above) A small luncheon or tea-napkin of linen is hemstitched, and has an oddly conventional cut-work design in the corner, 14 inches square, $9.50 a dozen

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

WHETHER or not one goes south, the late winter usually finds the wardrobe in need of additions, if only small ones, and, if they are carefully chosen it is possible to accomplish much with comparatively few purchases. New blouses, a new evening frock, and a hat or two, if well chosen, will not only be fresh and new for the late winter, but can be worn well on into the spring.

THE FROCK OF MANY USES

Another exceedingly practical purchase is a frock of the type of that sketched in the middle of this page. It is, of course, adapted to wear in the south, where its uses are manifold, but it is also charming to wear as a house frock during the cold weather, and its style is new enough to warrant its spring and summer use on the street. It is mostly of dark blue crêpe Georgia, figured with clusters of little brick red cherries. This material is combined with plain blue crêpe Georgia, which forms the underskirt and the sash, and touches of plain brick colored crêpe Georgia, which edges the cuffs and the sash and forms the collar. A tiny knot of cherries made of brick colored crêpe Georgia finishes the collar where it crosses in front. The dress may also be had in gray crêpe Georgia, with a rose design, in which case the color scheme of gray and rose is carried out in the same way.

With the frock is sketched a hat which is decidedly smarter than most of the early spring hats one finds. It fits close and is worn fairly well down on the head. The small upturned brim is of black liséré straw, while the entire top of the hat is of gray Georgette crêpe, encircled by stiff little gray wings. For wear in town, it is particularly good as a between-seasons hat, for it is only partly of straw, and hats of some fabric combined with a touch of straw are far smarter for early spring wear than are hats all of straw.

NEUTRAL TINTED SPRING

There is a very noticeable tendency towards beige, beige gray, dove gray, and similar soft tones for the smart spring colors. Neutral tints of all descriptions promise to be widely used. The beige crêpe Georgia frock, which is sketched at the lower right on this page, would be a charming member of the southern wardrobe. It has a plaited bodice and tunic trimmed with beaded bands of its own material. The beadwork, which is extremely well done, has a white background with gay purple, red, and yellow flowers. These beaded bands also finish the narrow crêpe Georgia sash and the ends of the white kerchief collar.

With it is a hat of the genus mushroom.—a shape which is becoming to almost every woman, and which, therefore, makes its appearance every season. It is of silk and straw woven together, and it is a most colorful affair. It is brilliant green with a futurist ornament in front, consisting of ribbon fruit, the gay colors of which are repeated in the ribbon bands encircling the crown. Burgundy, violet, rose, and blue are the ribbons, and the colors of the fruit include a touch of orange.

WHEN EVENING FALLS

The evening frock sketched at the lower left of this page necessarily loses much of its charm when one sees it only in a black and white sketch. Soft satin ribbon, which may be had in white, pink, blue, or other pale colors, is combined with tiny white net ruffles, each edged with a silver thread. Silver lace shows under the net of the bodice, which is finished by a bit of the satin in front. A dress of this sort is charming for the woman or girl to whom soft delicate fabrics and frills are becoming, and it suggests spring in its fabric and in the absence of any heavy trimming.

In the spring, the jersey suit appears in larger numbers than ever; the jersey suit shows no great changes this season, but is distinguished for its excellence of cloth and of tailoring. Most women have found that there is all the difference in the world between inexpensive jersey suits and those of a good quality, well made. The former quickly pull out of shape and are worse than useless, while the latter wear well, clean perfectly, and keep their well tailored appearance until they wear out. One must be careful, however, to choose a firm quality of jersey cloth. The model sketched at the upper right of page 60 has an unusually well cut coat, the fulness of which is arranged in plaits below the waistline. The upper part of the collar is of white broadcloth, providing that touch of white near the face which is so becoming. The skirt is plaited, with a pocket at one side and the buttonholes are bound with white to match the collar. It may be had in blue, green, rose, or purple. The smart hat worn with it has a brim of fibre and silk woven together, and a satin-striped faille crown and bow. It may be had in brown, purple, or navy blue.

The suit sketched at the upper left of page 60 is of the deservedly popular khaki-kool, that material which is particularly appropriate for a suit of this sort. It, too, wears and cleans well, and it is extremely cool and light in weight. This model is most simple of design, with a novel collar, the design of which is suggested again in pockets and cuffs. The suit may be had in a wide variety of colors, as well as in the natural pongee shade and in oyster white. It is good in gray or brown, as well as in some other colors, but it is far smarter in the natural shade or in oyster white.

(Above) One of the most becoming things that can happen to any woman is a frock of figured and plain crêpe Georgia. It may be had in brick and blue or rose and gray. The hat is gray Georgette crêpe, gray wings, and a touch of black straw; frock, $48; hat, $30

She who is at her best in soft fabrics and filmy frills will be perfectly at home in this frock of wide soft satin ribbon and net frills, each edged with a thread of silver. A band of fine silver lace shows through the net bodice. In any of various pale colors; $59.50

They say—and they are people who know—that neutral colors are to be the smart colors this spring; hence this bead-trimmed frock of crêpe Georgia, beige in color. The hat is of green straw and silk, woven together, trimmed with fruit; frock, $50; hat, $20

The straight sailor of Bangkok straw, which appears with it, is trimmed with a band of Japanese silk, with a dull green and brown design on a buff ground, and a pheasant quill which curls up questioningly in front.

THE EVER ESSENTIAL COAT

A velours de laine coat which is excellent for traveling, motoring, or town wear is sketched at the lower right. It has a large collar which, like most coat collars to-day, may be worn either closed or open with equal success. Plain bone buttons, which are sponsored by almost all well dressed women, fasten and trim it, and a row of stitching outlines the pockets and the yoke. It may be had in any of several colors, though it is particularly smart in castor. The small close-fitting hat is of straw and satin. The straw forms the crown, which is trimmed with a cascade of grosgrain ribbon. The hat is extremely good for motor use, as it fits well down on the head, but it is not merely a motor hat and nothing more as so many hats unfortunately are. It may be had in gray, purple, or tan.

Spring and the south naturally make one think of sports clothes, and sports clothes naturally lead to wash skirts. A white wash skirt is sketched at the lower left. It has an unusual arrangement of plaits in the back, and it fastens down the front with pearl buttons. The cotton gabardine of which it is made is of excellent quality, and the tailoring is well done. With it is worn an inexpensive blouse of most expensive appearance. It is of white batiste finely tucked and inset with filet lace. This lace, which is made by hand, is matched by the edging which finishes the cuffs and the back of the collar. The hat which completes the costume is a mushroom shape covered with rose faille which is plaited around the top of the crown and the edge of the brim. A white bone ornament edged with gray bone acts as a buckle to a band of black grosgrain ribbon, and black faille faces the underbrim. The hat may be had in any of various colors.

A NEW MATERIAL

A new fancy white cotton gabardine, plaided in mauve and gunmetal, composes the skirt sketched in the middle below. It is simple in cut, fastens at one side, and has its fulness held in by shirring at the back. The pockets are faced with white piqué, and the turned back flaps are held down by pearl buttons. Very fine and sheer is the batiste waist sketched with it. The two rows of hemstitching on either side of the front, the hemstitching around the collar and cuffs and at the back, where it outlines a square yoke and is used between groups of tucks, is all done by hand, and fine Valenciennes lace gives the waist all the fineness and daintiness of a blouse made by the French.

A suit of this sort is an essential of southern winters and northern springs. This one is of khaki-kool, in any of a variety of colors. The hat is of Bangkok straw, banded with Japanese silk and trimmed with a quill; suit, $65; hat, $20

This suit is of an excellent quality of jersey cloth—that's the important thing. It may be had in any of several colors, collared with white broadcloth. The hat has a brim of fibre and silk, interwoven, and a faille crown; suit, $48.50; hat, $22

If one is going south, one naturally thinks of sports clothes and that leads to a white cotton gabardine skirt, and a white batiste blouse inset with filet lace. The hat is of rose faille, faced with black faille, with a novel bone ornament smartly set in front; skirt, $9.50; blouse, $5.75; hat, $24

Every now and then there is something new under the sun. This time it's the material of this skirt—white cotton gabardine, plaited in mauve and gunmetal. The white batiste blouse is hemstitched by hand, about the collar, across the square yoke in the back, and elsewhere; skirt, $9.50; blouse $7.50

One of the smartest things to motor in, to travel in, or just to wear when one pleases, is a coat of velours de laine, fastened with bone buttons. It may be had in almost any color one chooses—but we hope one chooses castor. The hat has a straw brim and a satin crown; coat, $48.75; hat, $18

VOGUE PATTERN SERVICE

Although Our Hems May Do As They Choose Seldom Do They Choose to Flare; Costumes That Know Thoroughly the Law of Simplicity

Frock No. B3656. The front of the bodice and the capacious pockets are smartly cut in one piece. Sizes 16 and 18 years

Waist No. B3658; skirt No. B3659. Blue serge embroidered in dull red, with red buttons, would be smart for this model. Sizes 16 to 18 years

Waist No. B3653; skirt No. B3654. A spring frock of satin or serge above the commonplace. Sizes 16 and 18 years

Coat No. B3651; skirt No. B3652. The new Norfolk coat has many buttons and tops a two-piece skirt. Sizes 16 and 18 years

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

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PITTSBURGH: Joseph Horne Co., 5th and Penn Avenue
CLEVELAND: Halle Brothers, Euclid Avenue
CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue
LOS ANGELES, CAL.: Bullock's
SAN FRANCISCO: 233 Grant Avenue, Joseph Building
MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building

A complete description of these and the following patterns will be found on pages 78 to 80

Frock No. B3648. The serge coat-dress of to-day is at its best trimmed with a bit of embroidery and belted with suède

WHETHER ONE CONTEMPLATES A COAT OR SKIRT OR SIMPLE FROCK, ONE MUST BE PARTICULAR ABOUT THE SILHOUETTE AND LOOK WELL TO THE HEM OF ONE'S GARMENT

A complete description of these and the following patterns will be found on pages 78 to 80

Frock No. B3545. That sine qua non for the modern American woman — the embroidered one-piece afternoon frock

Coat No. B3487. This coat is apt to lend a gracious line to almost every type of figure

Skirt No. B3536

Skirt No. B3508

Skirt No. B2756

Skirt No. B3510

Skirt No. B3557

Skirt No. B3140

The skirts above may be worn for either street or sports, and their simplicity of line permits the use of all kinds of materials

Coat No. B3631. Simple and straight in front but quite full and circular in back is this coat

Waist No. B3422; skirt No. B3423. This frock, if desired, may be developed in two materials

Coat No. B3550. The ever-useful top coat which may be developed successfully in light warm velours

Frock No. B3637. All that keeps this frock from hanging sheer from the neck is a narrow ribbon belt

Frock No. B3635. If made of satin plus bright embroidery it would be very quaint and becoming indeed

Waist No. B3316; skirt No. B3317. When in doubt make it a simple kimono-cut blouse; they are very graceful

FROCKS THAT COMBINE FAVORED FASHIONS AND FAVORABLE FABRICS

A JUDICIOUS USE OF SATIN OR SERGE CAN ACCOMPLISH MUCH

Frock No. B3425. A one-piece frock to the last, it even had its narrow belt and side sections cut from one piece of goods

Frock No. B3621. The narrowest soutache braid may be used in the expression and elaboration of any motif the wearer chooses

A complete description of these and the following patterns will be found on pages 78 to 80

Waist No. B3564; skirt No. B3565. The significant fact about this two-piece frock is that it is three and three-quarter yards at the hem

Waist No. B3605; skirt No. B3606. A clever way of eliminating fulness at the waist-line was to drop some of the skirt in cascades

Waist No. B3641; skirt No. B3642. Of a dark chiffon banded with narrow bead-work this dress would be indispensable. The underdress might be satin

Waist No. B3493; skirt No. B3494. A dark serge lined and faced with satin of a contrasting color would be effective here

Waist No. B3633; skirt No. B3634. (Left) A chiffon overdress and a charmeuse skirt would combine well in this case

Waist No. B3617; skirt No. B3618. It is remarkable how one can change a skirt by applying to it an embroidered overdress

Frock No. B3638. (Right) The front and sash of a one-piece frock may with consistency be made of one and the same piece

BLOUSE AND OVERBLOUSE RESEMBLE EACH OTHER IN THE COMPANY THEY KEEP—THE TUB SATIN SKIRT IS AN EXCELLENT ESCORT FOR MORNING AND SPORTS WEAR

A complete description of these and the following patterns will be found on pages 78 to 80

Blouse No. B2880. For both northern and southern spring mornings this practical blouse might be of heavy crêpe de Chine

Blouse No. B3639. A voile Russian blouse trimmed with satin is worn with a satin skirt to match

Blouse No. B3235. A two-piece overblouse might rejuvenate a dress, the bodice of which is a trifle behind the latest fashion

Blouse No. B3629. An underblouse with sleeves supplements the popular chemise blouse in plain or embroidered material

Blouse No. B3630. The overblouse can perform two duties, such as shopping and an afternoon visit

Blouse No. B3450. There is no trimming more favorable to well-dressed daintiness than hand-made tucks, unless it be the three upright rows of insertion on the collar

Blouse No. B3586. (Above) The motif used on the bodice of this blouse is repeated on the cuffs; it is suitable for satin and Georgette crêpe

Blouse No. B3489. A formal one-piece blouse of Georgette crêpe or chiffon combines well with a satin waistcoat and collar; the waistcoat fastens on the shoulder

Blouse No. B3142. (Right) The one-piece collar, yoke, and shaped armhole make a waist different from other waists; tub satin or pussy willow taffeta might be used

Blouse No. B3640. (Left) An overblouse of silk jersey is finished with buttons at the sides and cuffs; these overblouses are worn with tailored satin skirts

the soup of the epicure

Everybody likes good soup!

Good soup is one of the precious pleasures of eating. But what a pitiful, weak and well-nigh tasteless product much soup is!

Many cooks, otherwise competent, fail in making soup. They make it from odds and ends or they do not take it seriously—hurry it through.

Have your soup *good!* Have it good *every* time! Have it so that the cook *can't* fail! Have *Franco-American* Soup!

If you were to have Ox Tail Soup, thick, made at home, would it represent days and days of patient searching of the market (as we do) to obtain beef that will yield the richest juices, ox tails of choicest, meatiest quality, tomatoes and carrots and onions and turnips and celery and barley that shall actually be the *choicest grown?* And would your cook's method of combining these betray (like ours) a whole life-time—and more—spent in the art and the practice of making fine soup?

No. Then why not a Franco-American order to your grocer?

Twenty cents the can—Double size, thirty-five cents

Merely heat before serving ***At the better stores***

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Tomato	Chicken Consommé
Mock Turtle	Chicken Gumbo
Ox Tail, thick	Clam Chowder
Clear Ox Tail	Chicken
Consommé	Beef
Bouillon	Pea
Julienne	Mulligatawny
Clear Vegetable	Mutton Broth
Vegetable, thick	Green Turtle, thick (45c)

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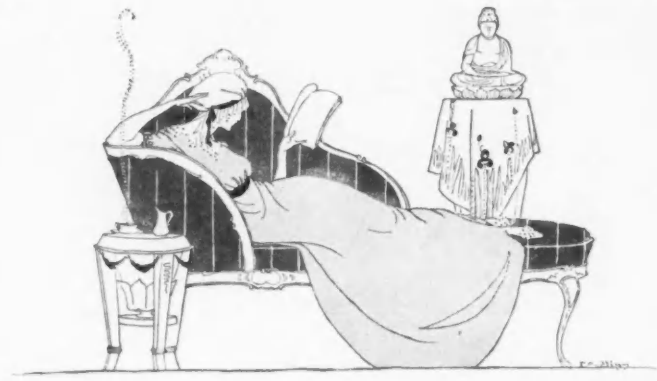
BRANCH AT CHICAGO



WHAT THEY READ

WITH the appearance, at about the same moment and from the same publishing house, of John Hay's "Complete Poetical Works" and "The Letters of Richard Watson Gilder," both in dignified and beautiful volumes, many persons will recall with interest and critical reflection the New York literary group of the late seventies, the eighties, and the nineties of the last century. When this group began to form, the scepter was passing from Boston to New York. The transit had been pretty fully made when Mark Twain shocked Boston and horrified his friends from New York by poking irreverent fun at the great mid-century New England group. Whoever looks back over the writers in New York who wrested the scepter from that group must realize that the New Yorkers were on the whole less distinguished than their predecessors of Boston. Some of the New York group are already forgotten. Who reads Dr. Holland nowadays? Does the name Albion W. Tourgée mean aught for this generation? Has any person under fifty read "Helen's Babies"? Gilder was a true poet, but he will perhaps be remembered rather as editor and right-minded public citizen than as a maker of verses that reflected a subtly fine spirit, but seldom reached the perfection of technique and felicity of phrase at which he consciously aimed.

As to John Hay's poems, he was right, and possibly sincere, when he professed to regard them as good amateur work. The "Pike County Ballads" begat similar attempts by scores and hundreds of inferior versifiers, and the original ballads manifestly have something more than a somewhat ill-simulated frontier speech to account for their early popularity and abiding influence. They sound to-day as familiar as the talk of cowboys and rivermen in the adventurous novels of our own period. It is hard to believe, however, that George Eliot recited "Jim Bludso" with tears in her eyes. The story, sincerely enough accepted by the editor of the poems, sounds now like an audacious bounce.

The New York group of the eighties and nineties was vital and significant, but there will be a small residuum of its work twenty years hence, and, indeed, there is no very large residuum now. Bunner's revived stories have humor, insight, imagination, but twenty years after it is easy to identify the French influence behind them, less conspicuous to contemporary readers. Mr. Gilder's frank estimate of Mark Twain will probably prove too favorable. Of all the many volumes that Mark Twain wrote, three or four perhaps will last till the middle of this century. "Huckleberry Finn" early threw "Innocents Abroad" and "Roughing It" into the shade, and "Huck" two generations hence may perhaps be the hero of boys and grown folk who neglect the later idealistic writings of Mark Twain. The New Englanders of the mid-century period, as the first distinguished literary group of this country, have lived beyond their natural term, for patriotism has placed them in the schools as "required reading" and cited them on all public occasions. The New York group was wider in outlook if somewhat less distinguished in accomplishment, but no patriotic embalming process will be found to give them a mummified life after death.

THE COMPLETE POETICAL WORKS OF JOHN HAY, edited by CLARENCE L. HAY, must be held as mainly a distinguished instance of filial piety, but Clarence L. Hay has done well to give this beautiful volume to the world. Those who have been interested in the work and personality of the author will be glad to see the "many poems now first collected." There is no great poetry here. John Hay's inspiration was but moderate, and while his sense of literary form was fine, he seldom reached his best ideals of form in metrical expression. The "Pike County Ballads" are, after all, his most characteristic work in this volume, just as "The Bigelow Papers" must be held the most original if not the most important contribution of Lowell to American verse. There is youth and dramatic quality in the ballads, but nothing more. How many persons remember the way in which orthodoxy was shocked by Hay's phrase "loafing round the throne?" The Paris poems still have the note of generous youth. Did the author of "The Breadwinners," and the man tolerant of Mark Hanna, repent the poem in honor of the boyish communard? Hay's fine disgust for Napoleon III finds expression in one of these Paris poems. Some of the best things in this collection are the later sonnets, as "Love's Dawn" and "Helen's Star Stone," a subject that would have fascinated Rossetti. It was audacious to write a sonnet on "Sleep," so often thus sung by the great sonneteers, but this one of John Hay's is worthy to stand not shamefully far below those of Sydney, Wordsworth, and Keats. Perhaps the most strongly literary of the sonnets is that entitled "Pæstum." "Matins" is one of the most sincerely felt and happily expressed of the poems, and "The Stirrup Cup" is a fine bit of subjective tragedy. (Boston and New York: Houghton, Mifflin Company; Large Paper edition; $5 net.)

THE GREAT VALLEY, by EDGAR LEE MASTERS. (New York: The Macmillan Company; $1.50 net.)

SPOON RIVER ANTHOLOGY, by EDGAR LEE MASTERS, a new edition with new poems, and with illustrations by Oliver Herford. (New York: The Macmillan Company; $2 net.)

FRUIT GATHERINGS, by SIR RABINDRANATH TAGORE. (The Macmillan Company; $1.25 net.)

THE SUNLIT HOURS, by EMILE VERHAEREN. (New York: John Lane Company; $1 net.)

MOUNTAIN INTERVAL, by ROBERT FROST. (New York: Henry Holt and Company; $1.25 net.)

In these four volumes are contained

(Continued on page 68)

The Bathing Hour—before The Breakers, Palm Beach, Florida

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ASK YOUR DRESSMAKER OR TAILOR: TO SHOW YOU HAAS BROTHERS FABRICS

WHAT THEY READ

(Continued from page 66)

the greater part of the verse thus far written by the most impressive of the new American poets, a considerable amount of recent poetry by the one living oriental poet who has won the ear of the west, a thin sheaf by the greatest present-day poet of submerged Belgium, and the recent work of the man who sings of farm life in northern New England.

Mr. Masters's new volume, entitled "The Great Valley," deals much with Illinois and somewhat with Indiana, but also with regions far removed from the valley of the Mississippi. As in the first of his notable work the poet uses sometimes an irregular blank verse, sometimes rhymed meters of conventional form. What one realizes above all in the new volume is deeper thought and feeling. One seems to detect, also, an attempt toward lyric mastery. Mr. Masters may yet be able to triumph over his chosen medium and make it serve his purpose, without sacrifice of thought or expression. Content with him is the first essential, and nobody can deny that his content is significant, that he has the creative imagination. Too often, however, he fails to clothe his imaginings with beauty of form. Whitman, with all his carelessness of form, almost habitually expressed himself with rhythmic charm. In these two volumes of Mr. Masters we have perhaps more of the strong stuff of imagination than in any other recent ten volumes of American verse, but time will have its revenge upon the poet if he does not write less and "file" more. Mr. Herford's illustrations to the "Spoon River Anthology" are as badly drawn as usual, but most of them have caught a mystic something from the poet's text.

Tagore's new volume is spoken of by his publishers as "in some sort a sequel to 'Gitanjali,'" which has had great popularity. The form is that of recent years usually adopted by the Indian poet. This volume is much concerned with the night and is rich in the characteristic thought, feeling, and imagery of Tagore. He praises poverty, and in the poem numbered thirty-four, he impressively rebukes those that devour widows' houses and for a pretense make long prayers, though he couches his rebuke not in Christian but in Indian phrase.

Verhaeren's love songs are translated with remarkable success by Charles R. Murphy. Of the Belgium poet's music the translator has caught no small part, even though he now and then perpetrates such a line as "All the air is pure and clear." In phrasing and feeling the translator is remarkably successful, so that some of the poems might easily seem originals. This volume should be more than ever convincing as to the authentic inspiration of this noted Belgian, whose recent death can not be too deeply regretted.

Robert Frost's New Hampshire verse remains rough, but his content is imaginative and dramatic. "Christmas Trees," the opening poem, although fine in feeling, is certainly a bit thin, and "In the Home Stretch" needs both condensation and polishing. "Hyla Book," and "The Oven Bird," are among the most successful of these poems. "Brown's Descent" is certainly not poetry; the story could have been far better told in plain prose, and it was hardly worth telling.

ROMANCE AS IT IS WRITTEN

THE TRUFFLERS, A STORY, by SAMUEL MERWIN, is a brilliant author's most brilliant book. Mr. Merwin has taught readers to expect from him humor of a high quality, and not even his thin and farcical story, called "The Charmed Life of Miss Austin," availed to shake the faith of the judicious in his future. That faith has been justified in "The Trufflers." The scene of this effervescent story is laid in that delightful part of New York known as Old Greenwich Village, where yet linger hundreds of rather small brick houses, where tiny parks greet one with a pleasant surprise at the meeting of narrow ways, where the casual Philadelphian faints in astonishment when he suddenly finds himself at the corner of Fourth and Eighth streets, and thinks the well ordered rectangular world of his home experience has fallen into chaos. If we are to believe Mr. Merwin, Greenwich Village is the land of liberty, whither oppressed girls flee the slavery of the home to enjoy the pleasures of anarchy, to taste the waters of life unrebuked, to say, and do and be whatever they will. Into this anarchic society of the Village, Mr. Merwin boldly plunges with his readers, and here we see how plays are made, how bachelor girls live, how a charming emancipated heroine can unblushingly receive an invitation to elope into an unwedded union, in fact how life is lived at its freest by some who pose, many who merely talk, and a few who put their anarchic creed into their deed. Mr. Merwin has skilfully given the argument for both self-abnegation and liberty, and has not committed a single dull sentence in the course of his demonstration. (Indianapolis: The Bobbs-Merrill Company; $1.35 net.)

THE LEATHERWOOD GOD, by WILLIAM DEAN HOWELLS, must be classed as the very thing against which the amiable author has, at least, once vigorously protested,—an historical novel. Perhaps Mr. Howells takes refuge in the fact that he actually had from the mouth of an actual witness some of the facts that help to give realism to his study of a strange delusion. There appeared many years ago in pioneer Ohio an impostor who persuaded many in a rural community that he was God. Strangely enough, by the way, another such piece of religious superstition found lodgment in Philadelphia about thirty years ago where a considerable congregation built at large expense a church where a woman was worshipped as "the Bride of Christ." Mr. Howells tells his wondrous tale with his accustomed narrative charm, with his infectious humor, with his natural though not always truly dramatic dialogue. The Squire is a fine creation; the impostor, however, most readers will think insufficiently indicated, while three or four other characters are live and real. The whole pioneer settlement is brought before the reader with a vivid realism, though here again, Mr. Howells might well have lengthened a short book for the sake of giving detail and emphasis to the total impression. (New York: The Century Company; $1.35 net.)

THE WORLD FOR SALE, by GILBERT PARKER, has its author's accustomed touch of restrained and picturesque melodrama, with the scene laid in his beloved Canada, this time in the newer region of land speculation and what may be called "Americanism." Sir Gilbert has pretty definitely given his measure as a novelist since he first caught the ear of the world with "The Seats of the Mighty," now almost exactly twenty years ago. He has done better and worse, by turns, since then, but he never sinks very far below his own best accomplishment, and he shows a persistent power of recovery. Several of his titles remain in the public memory, though many are forgotten. The present novel is one of the best of his recent works, and one to be cordially recommended to those who frankly love clean romance. The Gipsy element plays an important part in the tale, and the chief girl of the plot, the daughter of the Gipsy king, is a charming creature. The two villains,

(Continued on page 70)

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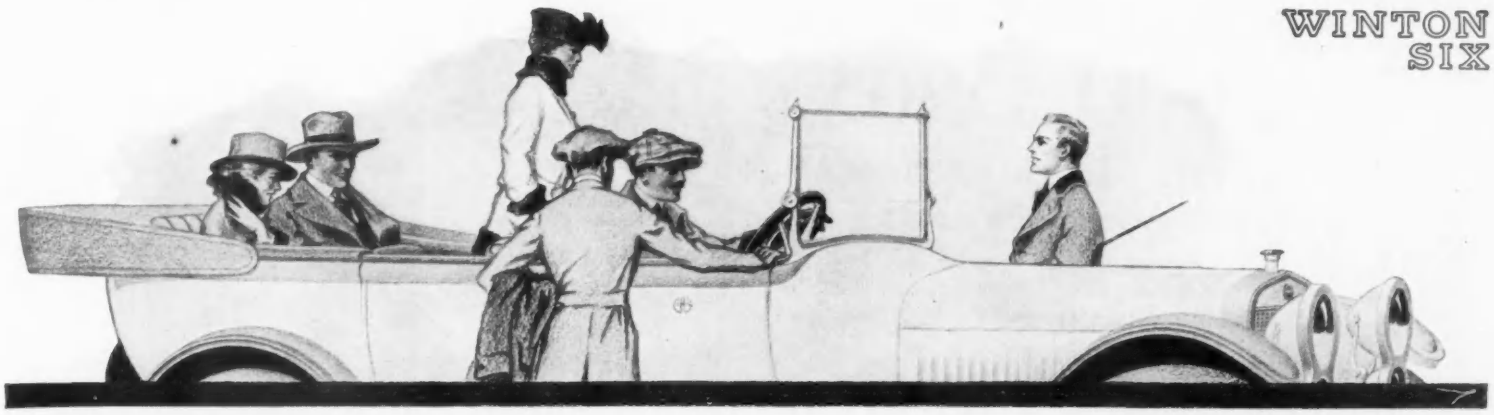

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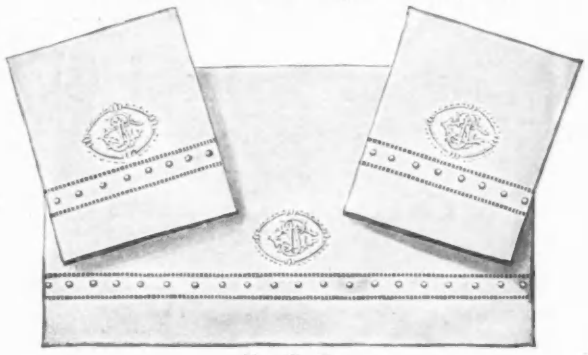

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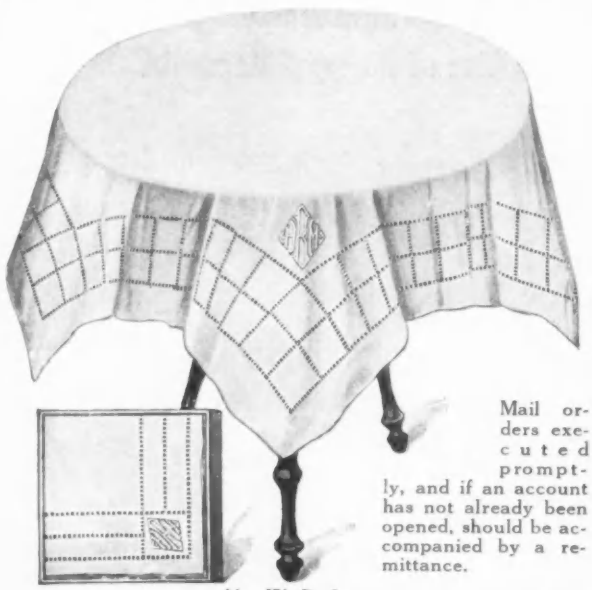

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WHAT THEY READ

(Continued from page 68)

one Gipsy, the other French, are conventional melodramatic types. It is pleasant to find Sir Gilbert quoting from Mrs. Alexander's "Burial of Moses," a little known poem that narrowly escapes greatness, and in some stanzas touches sublimity. Arthur I. Keller's illustrations are even more romantic than the text. (New York: Harper and Brothers; $1.35 net.)

ENOCH CRANE, by F. Hopkinson Smith and F. Berkeley Smith, is a novel planned by the late F. Hopkinson Smith, and finished by his son, F. Berkeley Smith. This story is in F. Hopkinson Smith's Dickens manner, and the scene is laid in a part of the older New York which the author knew and loved. As Mr. Smith grew older, his mind harked back to the New York of the days before motor cars and subways, and he loved to portray the quaint characters of lower Fourth Avenue and of the region about Washington Square. He tended also to exalt to the condition of hero not the young but the old. In the present story the person of the title rôle is a bachelor well stricken in years, and he it is that saves the pretty young heroine from the attentions of the roué. The title rôle is well done, and there is a Yankee promoter of the minor type who also has marked realism. As to the younger hero, he is done with genuine gusto, and the girl is charming. There is also a good negro. The story is pure romance. One learns from the preface that the father had prepared full notes of the book and written three chapters, when death took him, and left the task to be completed by the son. The work of the latter is done in faithful collaboration with that of the father, and the result is, indeed, a better story than "Felix O'Day," a posthumous work. (New York: Charles Scribner's Sons; $1.35 net.)

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At Nome, Alaska, was photographed this young friend of the adventurous arctic expedition described in the words of its captain in "The Last Voyage of the Karluk"

MATTERS OF FACT

THE LAST VOYAGE OF THE KARLUK, Flagship of Vilhjalmar Stefansson's Canadian Arctic Expedition of 1913-16, by Robert A. Bartlett, tells without pretense or boasting a remarkable story of endurance and heroism. The teller of this tale was the commander of the *Karluk;* he was a Newfoundlander of much Arctic experience, a man of great simplicity, whose speech persistently retains the tang caught of the men among whom he was bred and born. Diffident as to his own powers of expression in writing, he chose to address the public through Ralph T. Hale, who had the sense and taste to preserve the simplicity of the narrative as he received it from the lips of Captain Bartlett. The *Karluk* was caught in the ice drift in late autumn, and carried across the Arctic Ocean from the Canadian side to a point not very far from Wrangel Island, something more than one hundred miles off the Siberian coast. Here, on January 11, 1914, the *Karluk* sank, and from the scene of the wreck Bartlett led his party, which numbered at least one man near sixty years of age and an Eskimo woman with a baby, across the frozen ocean to Wrangel Island. Having made his party comfortable, Bartlett with one companion, an Eskimo, set out across the Arctic Ocean ice for the Siberian mainland, because he knew that rescue must be sent to the party at Wrangel Island and that they could by no means make the journey to Siberia. In seventeen days, the captain and his companion reached the Siberian coast, where they found the kindest and most hospitable of Eskimos. Thence, after a brief rest, they journeyed to Behring Strait, whence Bartlett reached Alaska and accompanied the relief expedition to Wrangel Island. Captain Bartlett's story is one of rare interest, lit with humor, touched with pathos, and rich in evidence of the human kindness that dwells with the people of the far north. (Boston: Small, Maynard and Co.; $2.50 net.)

THE PLEASURES OF AN ABSENTEE LANDLORD, and Other Essays, by Samuel McChord Crothers, illustrates once more that the genial essayist of Cambridge is nearer in literary kinship to Dr. Holmes than to Charles Lamb. Each one of these essays, except those exclusively occupied with literary criticism, has a basis of scientific knowledge. Like Dr. Holmes, Mr. Crothers mingles science with his fun. His figures of speech are apt to have behind them some fact or principle of natural science, chemistry, physics, electricity, and if not anything in the physical realm, then political economy, history, or speculative philosophy. One realizes that the essayist has an equipment of wide reading, and if not of scholarship in the sciences, at least of considerable acquaintance with them. One of the essays is a peculiarly delightful exchange of ideas between the Roman philosopher Epictetus and his master, in which the learned slave makes a noble appeal for the freedom of the teacher. Mr. Crothers has done a service to his readers in urging upon them the splendors of seventeenth century prose, a subject he continues in his essay on Thomas Fuller. One may well wish that the essayist had given a little more from Milton's "Areopagitica," the definition of a good book, for example, and a paragraph or so of Dr. Browne's thundrously melodious prose. In these dozen essays gaiety and gravity alternate, but the deeper note is oftener heard. Perhaps Mr. Crothers will one day discuss the prose of the great English poets from Shakespeare onwards. (Boston: Houghton, Mifflin Company; $1.25 net.)

Musical History made at the Biltmore·

NEW YORK, October 9th: Seldom has a New York audience been stirred as were the 800 or more musicians and critics who attended the recital by Leopold Godowsky in the music room of the Hotel Biltmore Sunday afternoon.

The purpose of the recital was to demonstrate, before a disinterested and ultra-critical audience, the final perfection of the new Ampico Reproducing Piano, on which the research department of the American Piano Company has been at work for the past twelve years.

As if challenged by the presence of so many musicians, many of whom were themselves pianists of note, Godowsky played with even more than his usual artistry. His performance of the first number—Chopin's A Flat Ballade—was followed by a genuine ovation, which continued until the artist left the stage and took his seat with the audience.

Then came the incredible—the amazing denouement. From a big concert grand almost invisible in the semi-darkness of the back-stage there came once more the opening theme of the Ballade, each note and chord struck with the same delicate precision as before.

Tone for tone, tempo for tempo, shade for shade—it was exactly as if Godowsky were again seated at the piano.

A murmur ran through the audience. The Ampico was playing Godowsky's encore!

The concert proceeded. Godowsky played Liszt's Etude de Concert, bowed brief acknowledgments and retired, this time vanishing into his dressing room.

Again the audience witnessed the uncanny spectacle of a piano reproducing, without human aid, the finely conceived and carefully studied effects of a premier concert pianist. Not only was the Ampico's performance artistically satisfying in itself—it was unmistakably Godowsky. All the clearly recognizable characteristics of Godowsky's playing were there.

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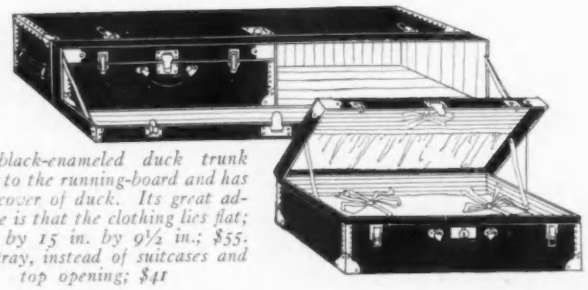

This black-enameled duck trunk fastens to the running-board and has a slip cover of duck. Its great advantage is that the clothing lies flat; 47 in. by 15 in. by 9½ in.; $55. With tray, instead of suitcases and top opening; $41

THE NICETIES *of* MOTORING

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(Left) A case of very light wood lined with pigskin has fittings of silver gilt, enameled in pink; $200

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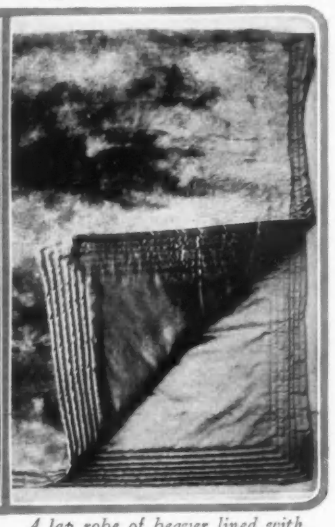
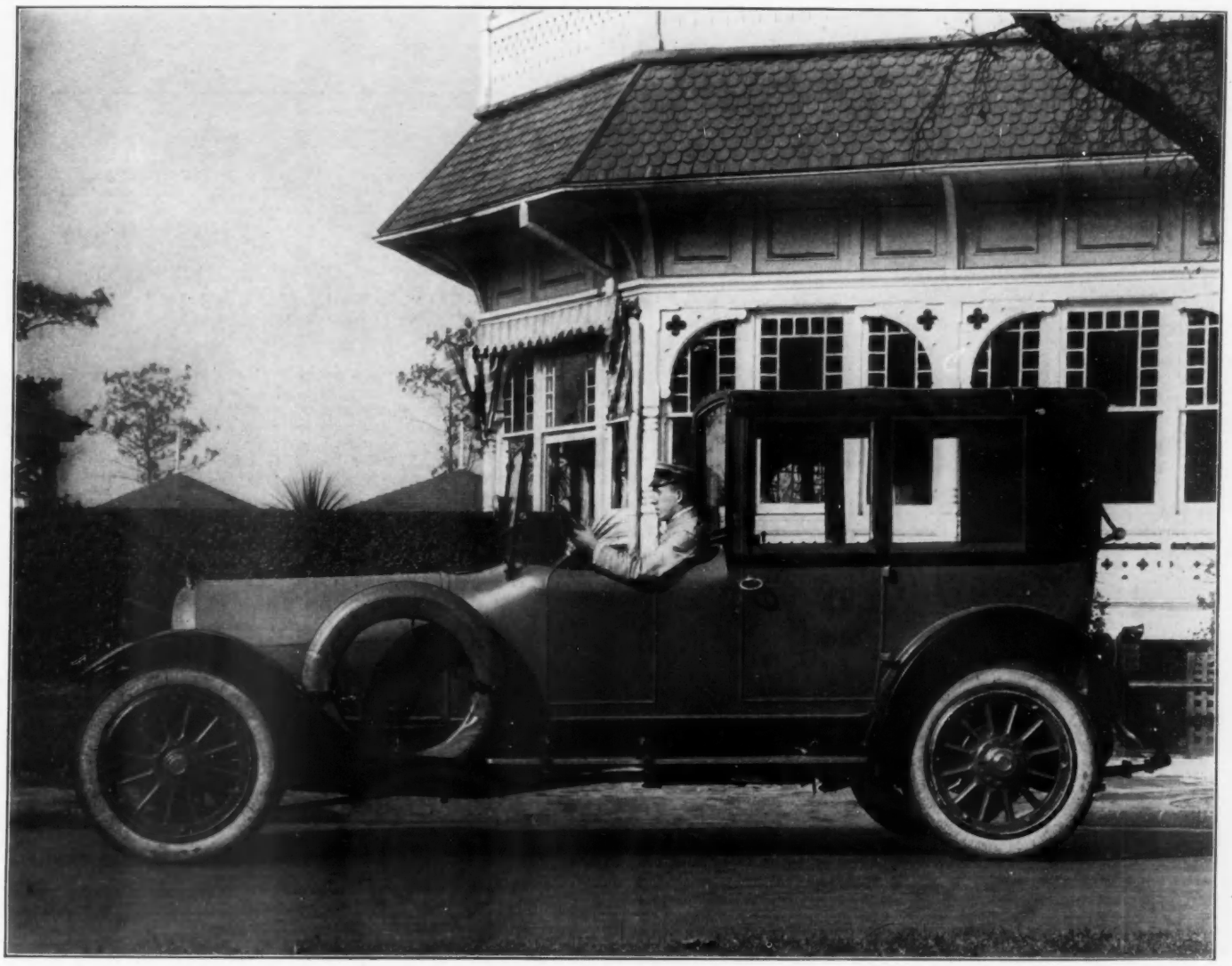


A lap robe of beaver lined with brown satin is thoughtfully provided with slits at its top, forming muffs for cold hands; $350



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CRANE MODEL

Chassis $6000.

TOURING LANDAULET BUILT BY STONE FOR MR. H. E. SCHWARZ OF CHICAGO, ILLINOIS

60 *Broadway, New York*

On the Dressing Table of a Million Dainty Women

Hughes "Ideal" REGISTERED Waterproof Hair Brush

Model "66" **Everywhere $2.00**
(Canada $2.75)

Every Brush is Guaranteed to Give Satisfaction

HUGHES Ideal "66" is made to withstand frequent and thorough washing without injury to its bristles or beautifully polished handle. Its waterproof qualities insure the perfect cleanliness impossible to obtain in the ordinary hair brush—yet its price $2.00 is the same.

And not only is Hughes Ideal "66" sanitary, but because of its clever rubber cushion construction, and strong, resilient Boar Bristles, NOT WIRE, it passes gently through the heaviest hair, and stimulates scalp circulation, so necessary to supply the blood from which the hair gets its nourishment.

There's a Hughes "Ideal" for Every Woman's Need

Begin to-day hygienic Hair Culture with a Hughes Ideal—and note the improvement a few weeks will bring. You'll find it made in a number of styles—**single, double, triple** and **quadruple** bristles—to please your individual fancy, at prices ranging from **$1.00** to **$5.00.**

Sold Everywhere by Drug and Department Stores

If you cannot secure Model "66" from your regular merchant, we will send you one post-paid upon receipt of price.

HENRY L. HUGHES
113 East 16th St., New York City
Canadian Distributors:
MacLean, Benn & Nelson, Limited
Montreal

A jar covered with rose silk and decorated with embroidery and tassels contains Chinese potpourri; 5 in. high; $5.25. The reproduction of a Chinese box is covered with embroidered silk and lined with glass; 15 in. long and 9 in. wide; $33. The powder box, also in Chinese spirit, is covered with brocaded silk; 4 in. in diameter; $7.50

ON HER DRESSING-TABLE

IN the departed days when collars were uncompromisingly and invariably high, the woman whose neck was far from being all it should be had cause to be thankful that Fashion gave her the chance to hide her faults. But now, with the prevailing lowness of collars, there is no opportunity to conceal one's shrinking neck from a cold world. However, almost every woman may acquire a strong and shapely neck, if she is willing to work persistently for it. The neck muscles are remarkably quick to respond to exercise and care.

Hot water should never be used on the neck; it tends to relax the tissues. It should be washed with warm water and always finished with a thorough rinsing of cold water. Cold water is in itself a splendid tonic, and ice is even better. The benefit the neck derives from a daily ice-rub is really astonishing.

THE NIGHTLY EXERCISE

The best time for the exercises to develop the neck is just before retiring. Enough warm water should be applied to open the pores well, then the skin food should be massaged in, and then one should go through the exercises, which consist of these movements:

The head is bowed, drawing the chin in as close as possible, and the hands are clasped across the back of the head. Then one pulls downward with the arms, at the same time raising the head. As the head comes up and rolls backward till one is looking up, the pulling direction is shifted to keep the resistance in line. This exercise should be repeated several times, perhaps twelve or fifteen to begin with.

For the next exercise, one starts with the head upturned, so that one is looking toward the ceiling. The hands are clasped across the forehead, and the arms resist as the head is brought forward. This develops the front of the neck; the preceding movement affected the back of it.

To develop the right side of the neck, the head should be turned over toward the left shoulder, and the left hand should be placed on the head. Then the head should be turned over to the right shoulder, while the hand resists the movement. For the left side of the neck the movement should be reversed, using the right hand for the resistance.

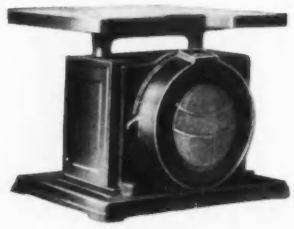
A certain excellent skin food is becoming very popular, for it tones and yet soothes the skin. It is to be applied at night after the warm bath and the cold rinse. The specialist who makes it says that it should be scientifically rubbed in according to the directions which accompany it, and enough cream should be left on the skin to be absorbed during the night. This cream is said to give relaxation, for the complexion, as well as the other parts of the body, rests during sleep. Upon arising in the morning, neither soap nor warm water need be used, but plenty of cold water should be dashed over the skin, which should afterward be dried with gentle pats with a soft towel. If the skin is sensitive, it is well to apply a cream before using powder. For this purpose there is a greaseless vanishing cream which is made to use with the skin food. It not only helps the powder to adhere, but it acts as a barrier against atmospheric dust and the cruel attacks of wind and sun. The skin food may be had for 50 cents and $1 a jar, while the vanishing cream is 50 cents a jar.

CONSIDERING MERE MAN

Perhaps, since man as well as woman is beginning to take an interest in his complexion, he would like to know about a skin food which is considered most soothing after shaving. He might also use it for the same purpose as do his sisters and his cousins and his aunts, to build up the tissues and fill out the telltale hollows and lines. This cream is not to be massaged in, but it should be applied at night or else used as a cleanser in the morning. Its cost is $1 a jar.

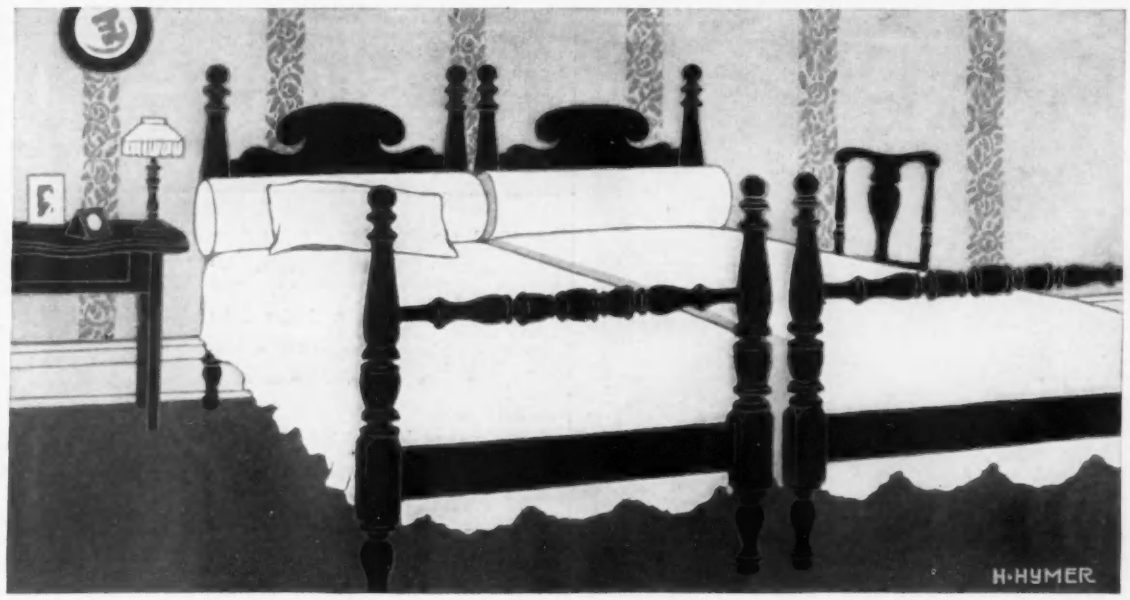
For the discolored skin, there is an excellent bleaching cream made with peroxide. The formula has been especially prepared by an eminent specialist and with a view to preserving the most sensitive of skins. It is very soothing and works a great improvement. It is priced 60 cents for a one-ounce jar and $1.10 for a two-ounce jar.

Note—Readers of Vogue inquiring for names of shops where dressing-table articles may be purchased should enclose a stamped and addressed envelope for reply, and state page and date.



These compact scales tell the truth about one's weight up to 250 pounds; after that, they really haven't the heart to register; 8 in. high; weight 30 pounds; $10

This polish colors nails as well as polishes them. One acquires it as a powder, like the package on the left, or in the oblong cake above; powder, 25 cents; cake, 50 cents



THESE Colonial Four Posters of solid mahogany at $19.50 each show you that it is possible to obtain furniture of excellent workmanship and materials at very moderate cost. Should the environment of your house suggest a suite of richer design, you will be interested in a Queen Anne suite in American Walnut at $681; a highly decorative suite in Chinese Lacquer at $945; Colonial Suites in Mahogany at $217, $275, and $300, a Louis XVI Suite in Ivory Enamel at $1120 or a Special Suite painted and decorated to your order at $450. In every instance the lines are authentic, the woods and workmanship precisely as they should be, and the price in direct proportion to their intrinsic worth.

TASTE in furniture does not depend upon where you live. A bungalow on a ranch may be as appropriately furnished as a Park Avenue apartment. People in many parts of the country are following the example of their New York friends by calling to see Hathaway Furniture whenever they are in town. Between trips they describe their requirements to us by letter.

To extend our usefulness to our patrons, we have prepared a brochure called "Hathaway Furniture" which describes the modern note in tasteful furniture design and pictures a number of specimens which may be precisely what you want. Shall we send you the brochure?

W.A.Hathaway Co.
62 West 45'th. Street New York.

SOCIETY

Births

NEW YORK

Williams.—On September 20, to Mr. and Mrs. Otis Nelson Williams, of Bennington, Vermont, a son.

BOSTON

Weyburn.—On November 24, to Mr. and Mrs. Lyon Weyburn, a son, Reed Anthony Weyburn.

Deaths

NEW YORK

Archbold.—On December 5, at his home in Tarrytown, John Dustin Archbold.

Chapman.—On November 28, at her home in Greenwich, Connecticut, Charlotte Knowlton Chapman.

Cilley.—On December 5, Major John Kelley Cilley.

Paget.—On November 22, at Esher, Surrey, England, Pauline Payne Whitney Paget, the wife of Mr. Almeric Hugh Paget.

PHILADELPHIA

Lea.—On December 4, at his home, Preston Lea.

Engagements

NEW YORK

Collier-St. George.—Miss Katharine Delano Price Collier, daughter of Mrs. Price Collier, to Mr. George Baker St. George, son of Mr. Howard St. George.

de Foras-de Viry.—Miss Delphine Marie de Foras, daughter of Count Max de Foras, to Baron Humbert de Viry, of Haute-Savoie, France.

Fairchild-Long.—Miss Emily Constance Fairchild, daughter of Mr. Samuel W. Fairchild, to Lieutenant-Commander Byron A. Long, U. S. N., of Washington.

Geer-Larned.—Miss Augusta D. Geer, daughter of Mr. Danforth Geer, of Hoosick Falls, New York, to Lieutenant William Edmund Larned, U. S. A., son of Mrs. Charles William Larned.

Harris-Brooks.—Miss Maude Harris, daughter of Mrs. John Harris, of London, to Mr. Harold Brooks, son of Mr. Frederick Brooks.

Knapp-Lane.—Miss Mary Elizabeth Knapp, daughter of Mr. Wallace Percy Knapp, to Mr. Mortimer Bliss Lane, son of Mr. James Warren Lane.

Lamarche-Eyre.—Miss Ethel Lamarche, daughter of Mr. Paul E. Lamarche, to Mr. John Eyre, son of Mrs. John Eyre, of Orange, New Jersey.

Pulleyn-Kingsley.—Miss Virginia Pulleyn, daughter of Mr. John Joseph Pulleyn, to Mr. Walton Pearl Kingsley, son of Mr. Darwin Pearl Kingsley, of King's Lea, Riverdale on the Hudson.

Rives-Godwin.—Miss Mildred Rives, daughter of Mr. George Lockhart Rives, to Mr. Frederick M. Godwin, son of Mr. Harold Godwin.

Shults-Dougherty.—Miss Bertha Shults to Mr. Russell Keresey Dougherty, son of Mr. Andrew Dougherty.

Weed-Parmenter.—Miss Caroline Standish Weed, daughter of Mr. George Standish Weed, to Mr. Derric Choate Parmenter, of Boston.

BALTIMORE

George-Duffy.—Miss Eleanor Bernard George, daughter of Mr. Samuel Knox George, to Judge Henry Duffy.

Smith-Thompson.—Miss Julia E. Smith, daughter of Mrs. Benjamin F. Smith, to Mr. John J. Thompson.

BUFFALO

Lewis-Comings.—Miss Marjory Lewis, daughter of Mr. George Lester Lewis, of Douglas Manor, Long Island, to Mr. Henry E. Comings.

CHICAGO

Glover-Watt.—Miss Gertrude Glover, daughter of Mrs. Lyman Beecher Glover, to Mr. Robert Jaffress Watt.

NEW ORLEANS

Whitney-Snyder.—Miss Marie Elise Whitney, daughter of Mrs. George Quintard Whitney, to Mr. William P. Snyder, Jr., son of Mr. William P. Snyder, of Pittsburgh.

PHILADELPHIA

Foltz-Harned.—Miss Dorothy E. Foltz, daughter of Dr. J. Clinton Foltz, of Chestnut Hill, to Dr. Herbert S. Harned, son of Mr. Thomas Harned, of Germantown.

Wood-Neilson.—Miss Ruth Gilpin Wood, daughter of Mr. Thomas Dewees Wood, of Bryn Mawr, to Mr. Edward Steptoe Neilson, son of Mr. Robert Neilson.

PITTSBURGH

Cunningham-Potter.—Miss Eliza Jane Cunningham, daughter of Mr. William Wilson Cunningham, to Mr. Harris Rudisill Potter, son of Mr. George Latimer Potter, of Baltimore.

WASHINGTON

Robeson-Chandler.—Miss Indie Ferguson Robeson, daughter of Mrs. William H. Robeson, to Ensign Theodore Edson Chandler, U. S. N., son of Captain Lloyd H. Chandler, U. S. N.

Van Boddie-Merry.—Miss Frances Van Boddie, of Waco, Texas, to Captain William Topping Merry, U. S. A.

Weddings

NEW YORK

French-Emmet.—On December 4, in Saint Bartholomew's Church, Mr. William Barton French, son of Mr. Seth Barton French, and Miss Jeannie Emmet, daughter of Mr. Henry C. Emmet.

Gilder-Jackson.—On December 2, in the Chapel of Saint Thomas's Church, Mr. Harwood Gilder, son of Mr. Joseph B. Gilder, and Miss Dorothy Jackson, daughter of Mrs. William Henry Jackson.

NEW ORLEANS

Keep-Legendre.—On December 2, in Trinity Episcopal Church, New Orleans, Mr. Henry B. Keep, son of Mr. Chauncey Keep, of Chicago, and Miss Katharine J. Legendre, daughter of Mr. James Legendre, of New Orleans.

PHILADELPHIA

Biddle-Law.—On January 4, Mr. Livingston Ludlow Biddle and Miss Eugenia Carter Law, daughter of Mr. Ernest Law, of Edgefield, Saint Davids.

Chase-Bruce.—On January 6, Mr. Samuel H. Chase and Miss Susan Lynah Bruce, daughter of Mrs. Arthur Bruce, of Germantown.

Dodge-Longstreth.—On December 16, Mr. Karl Dodge, son of Mr. James Mapes Dodge, of Germantown, and Miss Mildred Longstreth, daughter of Mr. William Morris Longstreth.

PITTSBURGH

Robinson-Benson.—On November 22, in the First Presbyterian Church, Passaic, New Jersey, Mr. John Noel Robinson, son of Mr. Alexander C. Robinson, and Miss Margaret Harton Benson, daughter of Mr. William Sumner Benson.

SAINT PAUL

Richards-Schuneman.—On December 2, in the House of Hope Presbyterian Church, Dr. Ernest Thompson Fraser Richards and Miss Virginia Schuneman, daughter of Mr. Albert Schuneman.

WASHINGTON

Woodson-Butler.—On November 30, at Elliott, North Carolina, Captain Thomas Dupuy Woodson, Medical Corps, U. S. A., and Miss Pocahontas Butler, daughter of Mr. Marion Butler.

Belber
TRAVELING GOODS

"Yaas'm I reckoned that Belber would be yo's Ma'am. Right ay-way Ma'am."

THOSE who travel much or come much in contact with travelers learn to recognize *instinctively* Belber Trunks, Bags, and Suit Cases, much as they recognize the breeding of a lady or gentleman — by that indefinable poise, bearing, atmosphere, style,—that thing that cannot be "dressed on" in a person or "veneered on" in a piece of luggage.

Cheap, trashy Traveling Goods are often so cleverly "made up" that they may deceive you while new and fresh and untried. To avoid the disillusionment of the day-after, ask for Belber Traveling Goods and see that this trade mark is branded on the trunk, or bag or suit case you buy.

BELBER TRADE MARK TRAVELING GOODS

"Outwear Travel"

On sale at Good Dealers Everywhere. Send for the beautiful book, "Outwearing Travel," illustrating and describing Belber Traveling Goods of every style for every purpose. It is free.

The Belber Trunk and Bag Co.
Philadelphia, Pa.

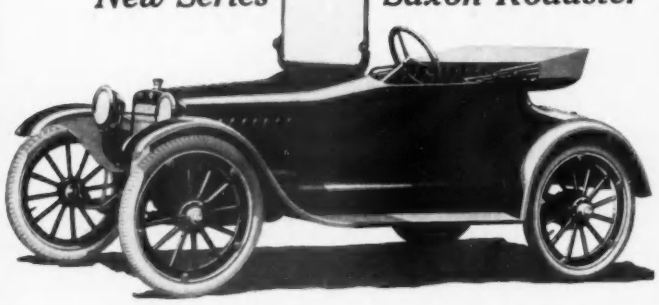
STYLE 133
A trim, graceful Windsor grain, genuine sealbag with gold-plated trimmings, moire silk lining, Belber Fitall Equipment for carrying your toilet articles conveniently. A bag both distinctive and serviceable.

Style 7X A rich-looking "Vachette" Patent Leather case, hand-sewed French edges, solid brass-trimmings, moire silk lined. Belber Fitall-Equipment for your own toilet articles.

STYLE 860
The Belber "Transatlantic" Wardrobe Trunk — garment hangers mounted on "pull-out" trolley so all clothes are in reach instantly; drawers capable of holding largest hats; secret drawer for valuables; garment-section lined with Cordova silk.

SAXON
Strength-Economy-Service

New Series Saxon Roadster



A Luxury Car at a Low Price

It has a two-unit Wagner-built starting and lighting system —the finest that can be purchased. So now in Saxon Roadster you simply press a button placed conveniently for your heel and your motor is started. Outwardly Saxon Roadster has acquired added attractiveness through a new-style body. Inwardly, its comfort and luxury have been heightened through the larger size of the body, the greater roominess, and added seat space and leg length. With thought of further comfort for you, demountable rims and 30-inch by 3-inch tires have been made part of the equipment. So in event of some tire mishap the demountable rims make a change of tires an easy, speedy operation. You are urged to see this new series car at your nearest Saxon dealer's. Saxon Roadster is $495 f. o. b. Detroit.

SAXON MOTOR CAR CORPORATION, DETROIT.

(708)

Chauffeurs' Outfits

Special
AT
$47.50

Overcoat, Suit and Cap to Match

Smart, neat, perfect fitting, and durable; the best value in Motor Clothes for Chauffeurs that can be bought. A Double-Breasted Overcoat. A smart Norfolk Jacket, with Trousers or Breeches. A Cap of Regulation Chauffeur's Style.

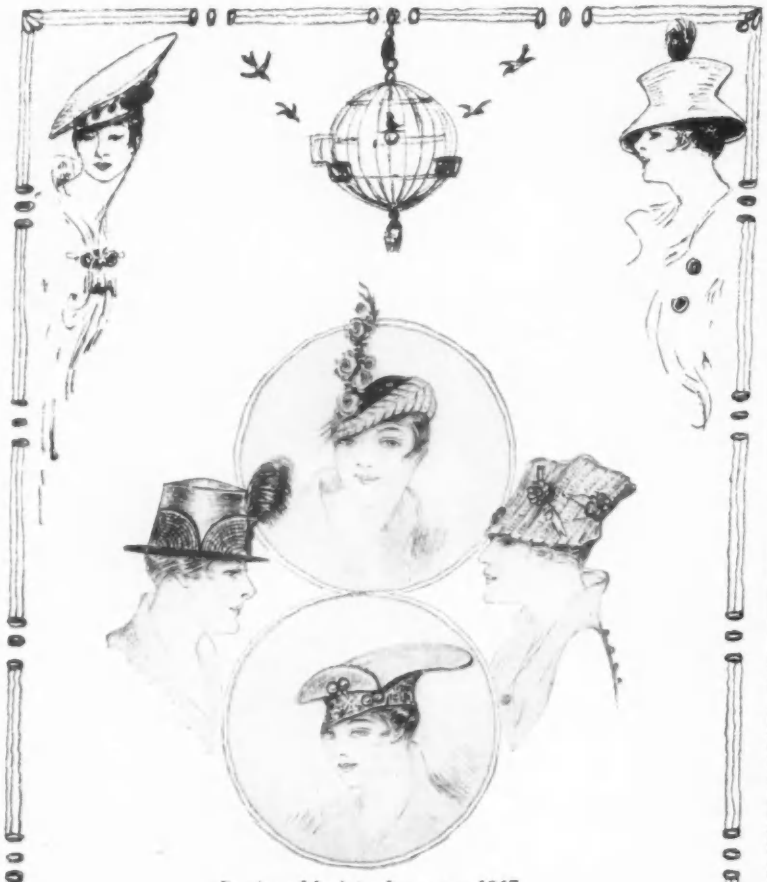
All made of exactly the same fabric, a fine quality dark gray worsted whipcord—the outfit complete **$47.50**, or, as follows:—

Overcoat . .	**$27.00**
Suit	**$18.50**
Cap	**$2.00**

Suit with two pairs of Trousers or Breeches—**$26.50**.
Other Outfits of Better Grade at **$64.50** and **$78.00**.
Chauffeurs' Raincoats—Guaranteed Waterproof—**$22.00**.

Motor Apparel Catalogue and Chauffeurs' Correct Apparel Chart Mailed on Request.

Brill Brothers
BROADWAY AT 49th ST.



Regina Models January 1917

The Hat is the Crowning Bit of Your Dress

You can partially hide your feet—your hat is in evidence all the while.

There can be no item of dress that demands more care or discernment of the purchaser.

The creations of every great designer are art works—Regina designers work with a free hand—oftentimes they have a half million dollars' worth of materials to choose from.

Regina Hats are very modest in price — you may pay as little as $10 retail for very smart models — $15 and $20 bring quite handsome styles.

During late January, all of February and early March we shall make Dealer Exhibits in New York, Chicago and Kansas City. Buyers for the best retail shops should at once take pencil and pad and make note of this important announcement.

411 Fifth Ave., New York City
Palmer House - - Chicago
B'dw'y & Tenth, Kansas City

FRANKEL-FRANK & CO. KANSAS CITY, MO.

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 61 to 64 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 61

FROCK NO. B3656.—For the frock in medium size: 6¼ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar and cuffs; ⅞ of a yard of 36-inch material for waist lining. The skirt is 36 inches long and 3¼ yards wide at the hem. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, $1.

WAIST NO. B3658; SKIRT NO. B3659.—For the waist in medium size: 2⅛ yards of 40-inch material; ⅞ of a yard of 36-inch material for lining; 1 yard of 40-inch material for collar, cuffs, and belt. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3⅝ yards wide at the hem. For the skirt in medium size: 5⅛ yards of 40-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

WAIST NO. B3653; SKIRT NO. B3654.—For the waist in medium size: 1¾ yards of 36-inch contrasting material for collar, straps, and belt; 1⅛ yards of 27-inch lining; 2 buttons. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 4½ yards wide at the hem. For the skirt in medium size: 4½ yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

COAT NO. B3651; SKIRT NO. B3652.—For the coat in medium size: 3⅞ yards of 36-inch material. Sizes, 16 and 18 years, 34 and 36 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2⅝ yards wide at the hem. For the skirt in medium size: 2⅝ yards of 36-inch material. Sizes, 16 and 18 years, 24 and 26 inches waist measure. Price, 50 cents.

FROCK NO. B3648.—For the frock in medium size: 6⅞ yards of 40-inch material; ⅝ of a yard of 18-inch material for vest; 1 yard of 36-inch material for lining; 1 yard of ribbon for tie. The skirt is 36 inches long and 3 yards wide at the hem. Price, $1.

PATTERNS ON PAGE 62

FROCK NO. B3545.—For the frock in medium size: 6⅜ yards of 40-inch material; ⅜ of a yard of 40-inch material for collar; ⅞ of a yard of 40-inch material for lining. The skirt is 37 inches long and 4 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WRAP NO. B3487.—For the wrap in medium size: 6⅛ yards of 40-inch material; ⅝ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, $1.

SKIRT NO. B3508.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 2¾ yards of 54-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. B3536.—The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 4¼ yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. B2756.—The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3⅛ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. B3557.—The skirt is 37 inches long and 3½ yards wide at the hem. For the skirt in medium size: 5¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. B3510.—For the skirt in medium size: 3¾ yards of 40-inch material. The skirt is 37 inches long and 3 yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. B3140.—The skirt is 37 inches long and 2½ yards wide at the hem. For the skirt in medium size: 3 yards of 44-inch striped material or 3½ yards of plain material 36 inches wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. B3631.—For the coat in medium size: 6⅜ yards of 54-inch material; 1⅛ yards of 8½-inch trimming for collar; 1⅜ yards of 7-inch trimming for cuffs; 9 buttons. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. B3422; SKIRT NO. B3423.—The overblouse and lower section of the skirt may be of velvet and the underblouse and upper section of the skirt of Georgette crêpe or satin. The collar and cuffs may be of ivory satin. For the waist in medium size: 2⅝ yards of 27-inch velvet; 1¼ yards of 27-inch plain material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 35 inches long and 3½ yards wide at the hem. For the skirt in medium size: 2½ yards of 27-inch material for upper section and 3⅛ yards of 27-inch material for lower section. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. B3550.—For the coat in medium size: 6 yards of 54-inch material. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. B3637.—A one-piece frock for serge is cut with a long waist and belted with suède; the buttons and the collar and inner cuffs are of gaily patterned satin. For the frock in medium size: 5 yards of 40-inch material; 1⅛ yards of 1½-inch ribbon; ⅜ of a yard of 27-inch material for collar; ½ yard of 2-inch ribbon for sleeves; ⅞ of a yard of 36-inch lining. The skirt is 37 inches long and 2¾ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

FROCK NO. B3635.—This one-piece frock for serge or velvet has cartridge plaits at the waist and the belt may be faced with silk of a contrasting color. For the frock in medium size: 6⅜ yards of 54-inch material; ⅝ of a yard of 2-inch material for cuffs. The skirt is 36 inches long and 5½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. B3316; SKIRT NO. B3317.—On a frock of gray satin the buttons and loops may be of dull silver, and the collar and cuff facings of ivory satin. For the waist in medium size: 2½ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 4 yards wide at the hem. For the skirt in medium size: 4⅜ yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 63

FROCK NO. B3425.—A frock for serge or satin, trimmed with buttons; the belt is cut in one with the sides of the frock. The skirt is 35 inches long and 2⅝ yards wide at the hem. For the frock in medium size: 5¼ yards of 36-inch material; ¼ yard of 36-inch material for collar facing; 1⅛ yards of 36-inch lining; ⅞ of a yard of 3-inch belting; 48 buttons; 1 buckle. Sizes, 34 to 40 inches bust measure. Price, $1.

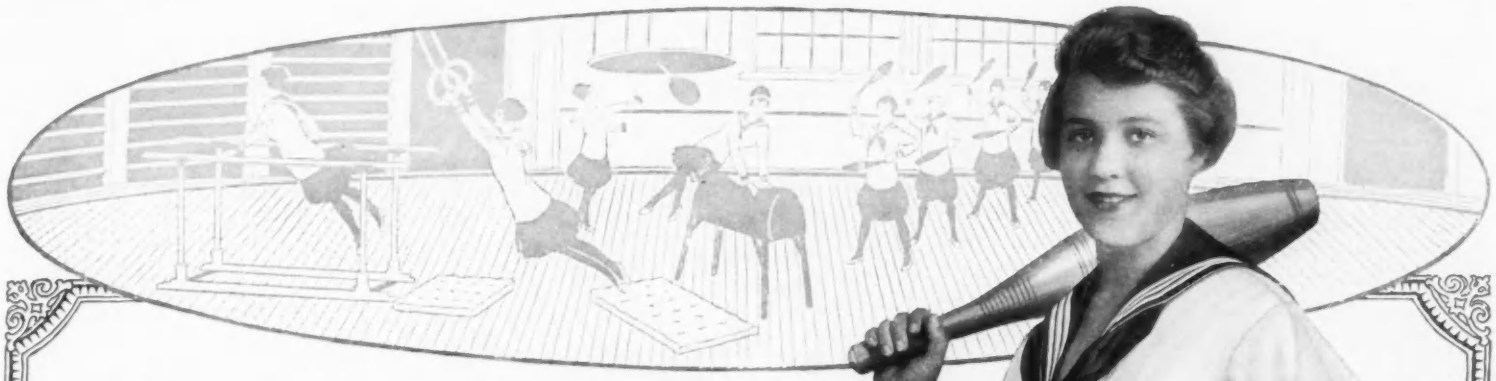
FROCK NO. B3621.—The chemise frock of long lines is the smartest frock at present. For the frock in medium size: 6⅝ yards of 40-inch material; ¼ of a yard of 54-inch net for vest; ⅞ of a yard of 36-inch lining. The skirt is 36 inches long and 3½ yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

WAIST NO. B3564; SKIRT NO. B3565.—A frock, one-piece in effect, and suitable for velvet, boasts of a fur belt as well as fur collar and cuffs. For the waist in medium size: 1¾ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¾ yards wide at the hem. For the skirt in medium size: 4¼ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. B3605; SKIRT NO. B3606.—A frock of hunter's green velvet could be enlivened with touches of Chinese yellow embroidery and a collar of ocher satin. For the waist in medium size: 1 yard of 27-inch material; ¾ of a yard of 36-inch lining; ¾ of a yard of 44-inch material for sleeves; 1¼ yards of contrasting material 27 inches wide for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3¼ yards wide at the hem. For the skirt in medium size: 3¾ yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. B3633; SKIRT NO. B3634.—A tunic dress would make an excellent afternoon dress either in brocade and velvet or in chiffon and satin. For the waist and tunic in medium size: 3⅜ yards of 40-inch material; 1¼ yards of 27-inch material for sash; ⅞ of a yard of 36-inch

(*Continued on page 80*)



Creation in Every Seam!

Jack Tar Middies are unusual in every respect,—fairly radiating youth;—piquant,—joyous,—jaunty. Materials of better grade than the usual garment; designs bear the priceless stamp of originality; tailoring and finish of the character that distinguishes the "creation" from the commonplace.

Jack Tar Middy
REGISTERED TRADE MARK

Essential to the wardrobe of the smartly dressed American girl. You'll need several, and they'll serve you faithfully. Correct for school,—for sports,—for hiking. Tub 'em,—rub 'em,—scrub 'em! They'll come up smiling,—crisp,—fresh,—unfaded.

Good Department Stores nearly everywhere sell Jack Tar Middies, Smocks and Jack Tar Togs for little boys, little girls, and girls of larger size. Always moderate in price.

Special Jack Tar Monogram Service

Every Jack Tar Middy has attached a Monogram Certificate. Return to us with 2 cent stamp and receive your Monogram, designed and ready for embroidering on your middy.

The Strouse-Baer Co., Baltimore, Md.

4 Through All Steel Electric Lighted Trains Daily to 4

FLORIDA
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PATTERN DESCRIPTIONS

(*Continued from page 78*)

material for underwaist; 7/8 of a yard of 40-inch material for sleeves and sleeve ruffles; 5/8 of a yard of 40-inch material for collars and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 2 1/8 yards wide at the hem. For the skirt in medium size: 1 3/8 yards of 36-inch material for upper part of skirt; 1 1/4 yards of 40-inch material for lower part of skirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. B3493; SKIRT NO. B3494.—This tunic dress might be of blue serge or satin with the tunic faced with pale yellow satin. For the waist in medium size: 3 3/4 yards of 40-inch material; 1 1/4 yards of 40-inch material for tunic facing; 1/2 yard of 40-inch material for collar and cuffs; 7/8 of a yard of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 3 yards wide at the hem. For the skirt in medium size: 3 5/8 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. B3641; SKIRT NO. B3642.—This tunic dress is suitable for a combination of materials such as satin and chiffon or Georgette crêpe and velvet. The long tunic, which comes with the waist pattern, may be trimmed with beads or metal thread embroidery. For the waist in medium size: 2 3/4 yards of 40-inch material for overdress; 1 yard of 36-inch material for lining. 3 yards of 1-inch ribbon; 3/8 yard of 36-inch material for collar; 11 yards of 1 1/4-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 37 inches long and 2 1/2 yards wide at the hem. For the skirt in medium size: 2 5/8 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. B3617; SKIRT NO. B3618.—The separate overblouse may be of velvet, the skirt of satin or of serge. For the waist in medium size: 3 5/8 yards of 40-inch material; 1/2 yard of banding for panel trimming; 7/8 of a yard of 36-inch material for lining. Sizes, 34 to 40 inches bust measure. Price, 50 cents. The skirt is 36 inches long and 3 1/2 yards wide at the hem. For the skirt in medium size: 4 yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. B3638.—A one-piece frock is suitable for serge or for satin, trimmed with wool tassels. For the frock in medium size: 8 1/8 yards of 40-inch material; 1 yard of 36-inch material for lining; 3/8 of a yard of 27-inch material for collar; 36 buttons for sleeves and back of frock; 4 tassels. The skirt is 36 inches long and 3 1/2 yards wide at the hem. Sizes, 34 to 40 inches bust measure. Price, $1.

PATTERNS ON PAGE 64

BLOUSE NO. B2880.—A tailored blouse for tub satin or handkerchief linen. For the blouse in medium size: 1 7/8 yards of 36-inch material; 5/8 of a yard of 36-inch material for collar facing and cuffs; 1 dozen buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B3235.—A separate blouse for velvet with the sleeves of chiffon or Georgette crêpe. For the blouse in medium size: 2 1/8 yards of 27-inch material; 1 1/8 yards of 27-inch material for three-piece lining; 7/8 of a yard of 44-inch material for plain sleeves or 1 3/4 yards for accordion-plaited sleeves; 44 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B3639.—Buttons make this long blouse distinctive. For the blouse in medium size: 3 yards of 40-inch material; 1 1/4 yards of 40-inch material for girdle, cuffs, and trimming; 32 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B3629.—Brocade and chiffon would be excellent in this combination. For the blouse in medium size: 1 5/8 yards of 40-inch material for underwaist; 1 1/8 yards of 40-inch material for overwaist; 1 1/8 yards of 2-inch trimming, 2 3/4 yards of narrow trimming, 3/8 of a yard of 40-inch material for girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B3630.—This blouse of chiffon would give with a skirt the effect of a dress. For the blouse in medium size: 3 5/8 yards of 40-inch material; 5/8 of a yard of trimming for belt; 5/8 of a yard of trimming for sleeve bands; 5 1/2 yards of 4-inch trimming for blouse. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B3450.—A tucked blouse which may be made of handkerchief linen, batiste, or Georgette crêpe with the collar of contrasting material. For the blouse in medium size: 2 3/4 yards of 40-inch material; 5/8 of a yard of 45-inch material for collar frills and small cuffs; 1 yard of 1/2-inch lace insertion; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B3586.—For the blouse in medium size: 3 yards of 36-inch material; 5/8 of a yard of contrasting material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B3489.—For the blouse in medium size: 2 3/8 yards of 36-inch material; 1 yard of 36-inch material for vest, collar, cuffs and girdle; 7/8 of a yard of 36-inch lining; 1 5/8 yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. B3142.—The collar, yoke, and cuffs might be of tub satin or crêpe de Chine, and the blouse and sleeves be of Georgette crêpe. For the blouse in medium size: 2 1/2 yards of 40-inch material. Sizes, 34 to 40 inches bust beasure. Price, 50 cents.

BLOUSE NO. B3640.—This is the long-waisted blouse so suitable to complete a formal velvet suit. For the blouse in medium size: 3 yards of 40-inch material; 40 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

MARMON 34

Long and low, stately and luxurious —the crowning splendor of this wonderfully efficient car is its Beauty. Exclusive closed body designs in which have been expressed the highest inspirations of "Holbrook," New York; "Kimball," Chicago; "Thompson," Pittsburgh; and "New Haven Carriage Co." The leading Luxury car of the year, with 74 brake test horsepower and 136-inch wheelbase, yet 1100 pounds lighter than other cars of equal size and power.

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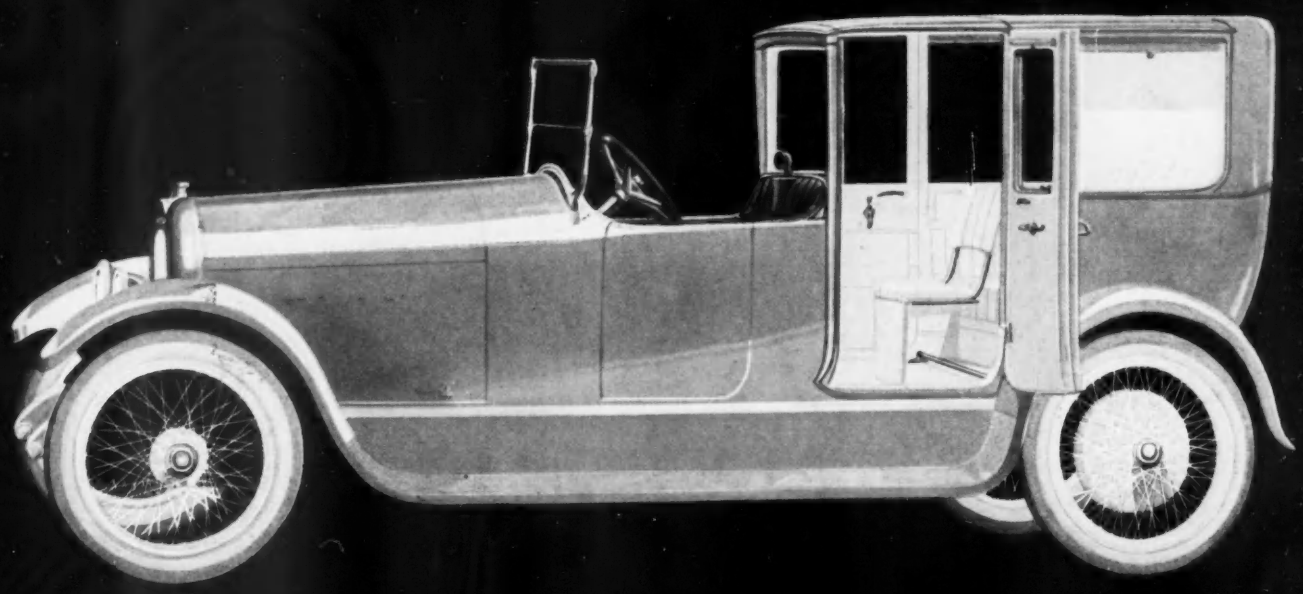

PALM Beach has balloted. The unanimous vote is for Sport garments of Mallinson's Sport Silks. Fashion has definitely decided that sport wear will dominate the sport and social activities of the new year. And Mallinson's Silks de Luxe express the very spirit of sport, with a wonderful edition of daring designs of bizarre beauty and bright colorings. Again H. R. Mallinson & Company have supplied the fabric theme for a new style era.

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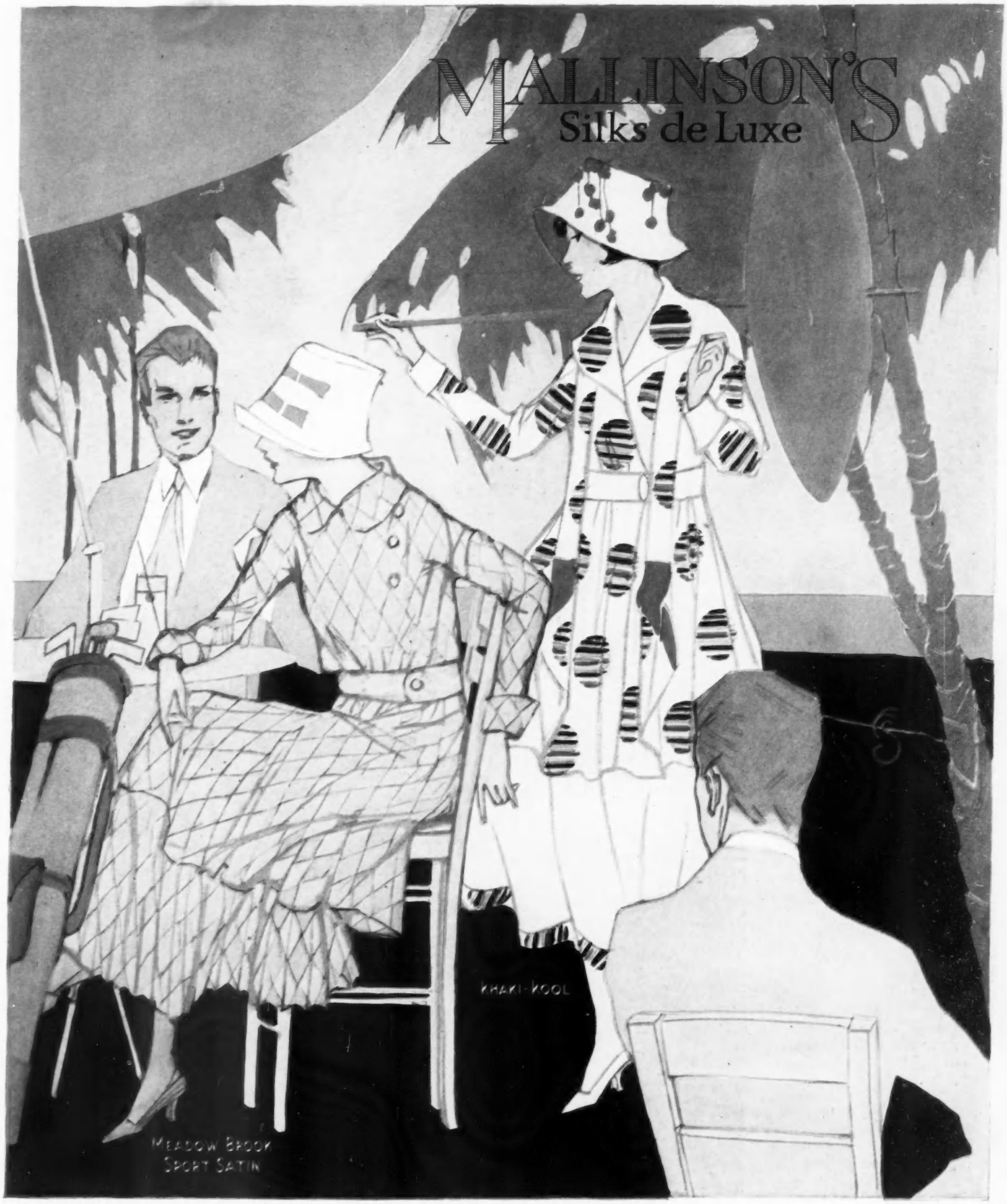
Makers of Khaki-Kool, Pussy Willow, Will o' the Wisp, and Indestructible Voile. (All registered trade marks.)



SPORT styles are inspired by Mallinson's Sport Silks de Luxe. Sport garments are made *by*, not merely of them. The originality of Mallinson Silks imparts origination to the modiste. It imparts individuality and distinction to the wearer. When you wear Mallinson's Silks de Luxe, you do not look like every other woman; every other woman wants to look like you. *At fine stores and in fine garments.*

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VANITY FAIR
A CURTAIN CALL
For just three years, Vanity Fair has been playing to capacity on Broadway. Some people have even paid us the compliment of attending *every* performance.
We refuse to be blasé. We won't look languid. We aren't a bit ashamed to admit that we like you, and your enthusiasm, and your sympathy, and your flattering notes, and your roses, and your quick laughter.
Vanity Fair wishes you a happy New Year from the very bottom of its heart, and hopes that many of your evenings—during 1917—will be spent in its company.
VANITY FAIR
On sale at all better-class news-stands
25 cents a copy *$3 a year*
Condé Nast, Publisher
Frank Crowninshield, Editor
Frank X. Leyendecker

Studies not only of animal life but of animal psychology are the polar bears by Frederick Roth, from the Gorham Galleries. There is reason to hope that they may become a part of the permanent public collections of New York

A R T

(*Continued from page 48*)

portraits and studies are sketched-in in charcoal, with touches of color added lightly in pastel or crayon. In addition to his success as a painter in oils and a pastellist, Hamilton has also won honors as a lithographer and a sculptor.

ROTH, SCULPTOR OF ANIMALS

We may fairly rank Frederick Roth as first among our animal sculptors of to-day, and his "Polar Bear Group" (perhaps his masterpiece so far) proved his right to the title in the recent exhibition, at the Gorham Galleries, of sculpture by prominent American artists. Huge, slow-thinking, slow-moving polar bears of the arctic pack ice, deliberately climbing up over the ice, have been Mr. Roth's inspiration for this strong and interesting group, which is not only a delight in its grouping and modelling and texture, but in its understanding and expression of animal psychology. It is modelled with a freedom, breadth, and skill which set it far above the level of the some three hundred works which composed an exhibition wherein conventional sculptured portraits of the past vied with modernist work (often colored or combined with metal), which one might almost wish were also of the past.

This exhibition was arranged in an autumn setting which afforded a somewhat confusing background, even though many of the works were intended for garden figures, as was the graceful "Faun and Panther Cub," by Malvina Hoffman. One of the very beautiful things in the exhibition was "Madonna Attempata," by Harriet Hyatt Mayer. Through many of the figures could be felt the influence of the dance with its rhythmic swing. The theatre, too, might be said to have had its due notice, and, aside from its art merits, there was a very personal interest in the portrait statuette of Mme. Bernhardt, modelled by Kitson, who has also completed a portrait bust of the famous French actress, which is to be presented to her during her visit to America. Many artists of note were represented in this exhibition, but few showed works of special note.

A RUSSIAN PAINTER OF PORTRAITS

Late in November, portraits by Ossip Perelman, of the Imperial Academy of Petrograd, a Russian who has painted much in Paris and is now making his first appearance in New York, were on view in the small gallery at Knoedler's. This painter catches the individual expression, the impression of the moment, and jots it down with much freshness, for he paints broadly and rapidly in either pastel or oil. In both of these mediums, his color and technique are so much the same that Perelman may almost be said to paint with pastels. To this artist, it is the face and the expression which count, and they are often so full of interest as to make him forget the figure itself.

Though the exhibition contained a number of portraits of women of the fashionable world, it is in the painting of men that Perelman has been most successful. Here he sees clearly that individuality which is manifested on the surface, but even here, he has seen it as most of the world sees it; he has not yet learned to go far enough beneath externals to know thoroughly the man himself. Yet his portrayal is sincere, honest, and always vigorous.

Calendar of Current Exhibitions

NEW YORK

Duveen Galleries. Paintings by Ignacio Zuloaga, during January.

Fine Arts Building. Winter Exhibition of the National Academy of Design, from December 16 to January 14.

Thirty-second Annual Exhibition of the Architectural League of New York, from February 4 to 24.

Macbeth Galleries. Paintings in water color by Paul Dougherty, from December 13 to January 14.

Montross Gallery. Paintings by Childe Hassam, from January 3 to 20.

Paintings by Jonas Lie, from January 22 to February 3.

National Arts Club. Exhibition of American etchings, under the auspices of the American Institute of Graphic Arts, from February 28 to March 24.

New York Public Library. Print Gallery: American portraits of the Colonial and Revolutionary periods. Gallery 322: mezzotints from the Cadwalader collection and exhibitions illustrating the making of prints. Stuart Gallery: Henry Wolf Memorial exhibition and recent additions to the print collection. General Exhibition Room: Exhibition of American Drama, until February 1.

BALTIMORE

Peabody Institute. Painting and Sculpture by the Charcoal Club of Baltimore, from February 1 to March 1.

BUFFALO

Albright Gallery. Exhibition of French art loaned by the Luxembourg Museum, for an indefinite period.

PHILADELPHIA

Pennsylvania Academy. One hundred and twelfth Annual Exhibition of contemporary American Art, from February 4 to March 25.

WASHINGTON

Corcoran Gallery. Sixth Annual Exhibition of contemporary American paintings, from December 17 to January 21.

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This charming model of straw draped with satin is only one of the many new RAWAK hats.

Ask your dealer to show you the RAWAK hats and you will see why it is that RAWAK means "STYLE" to so many discriminating women.

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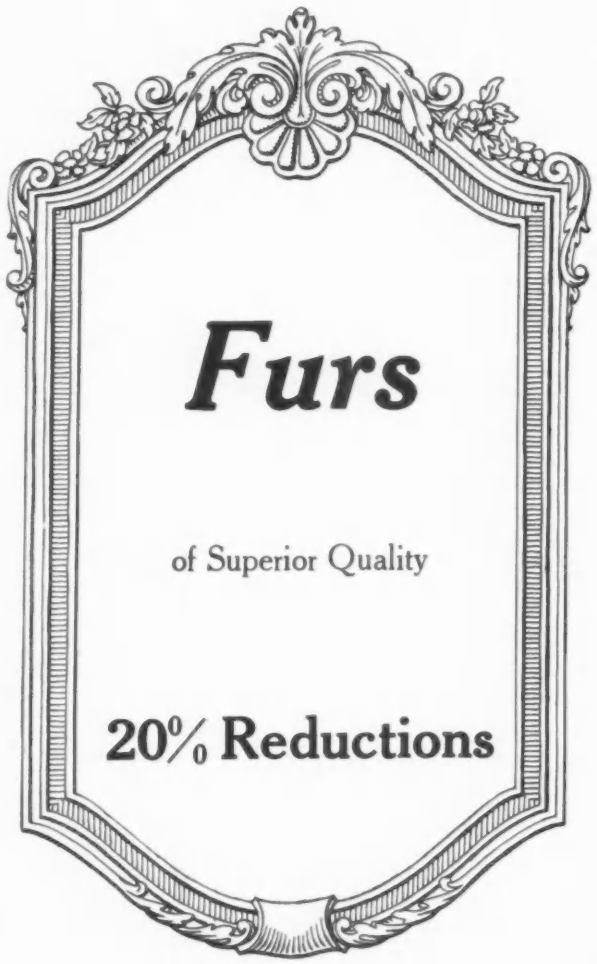

Women's Coats, Muffs and Neckpieces

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Men's Fur and Fur-Lined Coats
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One reason for motoring is a luncheon case of black enameled cloth, proof against water and dust, fitted with four each of the necessary implements for luncheon, beside such accessories as sandwich boxes, a butter jar, and compartments for thermos bottles; 21 in. long, 12¾ in. wide, 6½ in. high; $30 without thermos bottles

FOR THE HOSTESS

MANY travelers are forced to take trains without dining-cars, and all trains are subject to delay; so that if one has the foresight to take a thermos bottle full of hot coffee or chocolate and a luncheon kit containing sandwiches, biscuits, and fruit, he is independent of dining-cars and not inconvenienced by delays. Americans were long in conforming to the foreign customs of carrying a luncheon, for they were apt to dismiss them with the plea of "too much trouble." But the lure of leather accessories and tea baskets and motor hampers has become too strong for them to resist, and now, with the great growth of motoring, these pleasant adjuncts are almost as indispensable as robes and foot-warmers.

Men are of many minds concerning the proper things to take on tour. Since the old Roman roads of Europe are closed to motorists, Americans are becoming singularly appreciative of their own country, and this winter finds many who are preparing to go south or west, planning to make the journey in their motors. In touring, one always finds indifferent hotels and restaurants, but extremely acceptable luncheons and even dinners can always be arranged by a little planning, especially if there is in the town a woman's exchange, where orders may always be given for almost anything culinary.

To achieve a motor luncheon, first catch your hamper. The shining leather case with its china or enamel plates and cups, its cutlery and convenient little compartments for everything imaginable, its thermos bottles and flasks, is an inspiration that should lead one's mind far away from the hackneyed sandwiches and hard-boiled eggs, into unbeaten gastronomic paths. Who does not recall, when touring around the English lakes or sunny France, over Alpine passes or down the Riviera, those quaint little inns where the hamper has been freshly stocked with such luncheons as few American innkeepers would ever have the inspiration or the art to produce?

PLANNING A MEMORABLE LUNCHEON

Those memorable luncheons were not so difficult to accomplish, after all, but they were well worth the extra pains required in their planning. There was always a delectable pâté or cold pie of some sort, and many times the sandwiches were made with crusty rolls instead of bread. Indeed, in France, it is difficult to obtain really good sandwich bread; the *pain de mie* is most nearly like our own symmetrical loaf. But instead, one may have *brioches*, *petits pains* of many sizes and shapes, including *croissants* with their flaky crustiness, and French bread, hot from the oven with its sweet brown crust and its creamy crumb. The luncheon without a cold roasted chicken would not be worthy of the name, and crisp salad may accompany it if one possesses one of the new baskets with a compartment for ice, in which fruit, salads, and cream may be kept thoroughly chilled during the journey.

Some menus for motor luncheons that savor of foreign tours may inspire the prospective tourist to devote a little time to the planning of really distinctive luncheons for her friends. For instance, here is an English menu:

Fish Pie

Chicken Salad and Lobster Salad Rolls
Olives Salted Nuts Radishes

Bread and Butter Sandwiches
Cheese and Chutney Sandwiches
Salmon Sandwiches

Roasted Grouse
Watercress

Plum Cake

Ale Coffee Mineral Water

The fish pie may be either served cold, or else heated over an alcohol stove. It is a typically English dish and one not difficult to make. One half pound of stale bread crumbs should be dipped in sufficient milk to moisten them, then one ounce of melted butter should be added, and the mixture should be seasoned with salt and pepper and beaten smooth in a saucepan over the fire. After parsley, thyme, and a bayleaf have been added, it should be set aside to cool. Two large flounders or codfish should be skinned and boned. Half of the flesh should be scraped fine, pounded in a mortar, and added to the bread crumbs. The remainder of the fish should be cut in slices and put in a deep oval baking dish in layers dotted with bits of butter, with the fish forcemeat spread between the layers. A cup of hot fish or veal stock, or even of chicken consommé, rather thick and well-seasoned, should be made and poured over the fish, which should be covered with thin slices of salt pork or fat bacon. The pie is covered with fine puff pastry, with a hole left in the top for the steam to escape. A layer of buttered paper is spread over it, and it is baked for three hours in a slow oven. Then the paper is taken off, the crust is browned, and at the last moment one half cupful of stock mixed with a

(*Continued on page 84*)

Spirella
Queen of Corsets

Moves To Niagara Falls

HEREAFTER, the home of Spirella Corsets (in the United States) will be amid the most beautiful scenery in the world—at Niagara Falls. For Niagara at every point furnishes facilities for increased service to the three million clients of our many thousand corsetieres. Shipping and mailing advantages mean prompt deliveries, and the town itself, besides affording ideal working and living conditions for the host of people concerned in the making of Spirella Corsets, provides the high-grade class of employees needed.

Fully six years ago, plans were started to move from our outgrown headquarters at Meadville, Pennsylvania—six years of carefully studying conditions, of constructing sanitary, sun-lit buildings, of educating new employees and finally moving a force of workers, all without interruption of service.

During this time, Spirella business continued growing so rapidly that new factories had to be opened up both in this country and abroad. At Lincoln, Nebraska, a plant was located to care for our clients west of the Mississippi. At Niagara Falls, Ontario, one for our large Canadian business. While at Letchworth (Garden City), England, and at Dusseldorf, Germany, additional factories render Spirella service in foreign lands. And improvements are constantly being made to keep up with our ideal of Spirella service, *service*, the spirit itself of Spirella business.

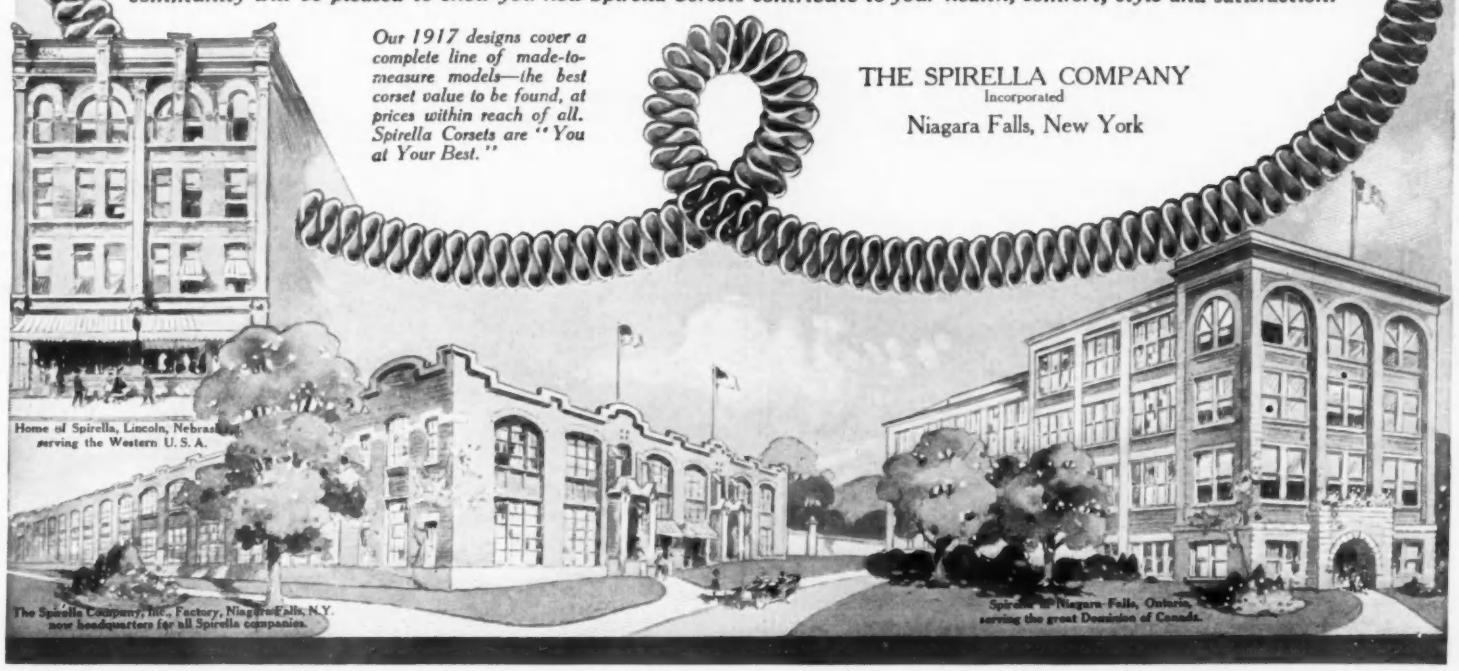
Scarcely more than a dozen years since Spirella startled the corset world by the idea of selling *corset service* rather than merely corsets as merchandise. Instead of through stores, Spirella Corsets are sold exclusively by expert corsetieres scientifically trained to give individualized service to women in the privacy of their own homes.

Women everywhere readily realize that no two figures are proportioned exactly alike. They warmly welcome the idea of having corsets built for their own particular needs. They revel in the grace and beauty brought out by a careful study of their possibilities, in the perfect freedom permitted by the new non-breakable Spirella boning, extremely flexible, with ample support.

The unusual advantages of Spirella Service, we believe, will be of interest to you. One of our authorized corsetieres in your community will be pleased to show you how Spirella Corsets contribute to your health, comfort, style and satisfaction.

Our 1917 designs cover a complete line of made-to-measure models—the best corset value to be found, at prices within reach of all. Spirella Corsets are "You at Your Best."

THE SPIRELLA COMPANY
Incorporated
Niagara Falls, New York



Home of Spirella, Lincoln, Nebraska, serving the Western U. S. A.

The Spirella Company, Inc., Factory, Niagara Falls, N.Y. now headquarters for all Spirella companies.

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Creations from the designs of
Miss E. M. A. Steinmetz
the celebrated Fashion Artist

Stein & Blaine
Furriers and Ladies' Tailors
8 and 10 West 36th St. New York

FOR THE HOSTESS

(*Continued from page 82*)

tablespoonful of sherry or sauterne is poured through a tube into the pie.

The chicken salad and lobster salad rolls are simple to make. The rolls are split and hollowed out by removing part of the crumb. Then they are brushed over with melted butter, and the hollow is filled with the salad. Some crisp lettuce leaves can be added from the ice compartment at the last moment. Cheese and chutney sandwiches are made by spreading bread with soft butter and then with a layer of chutney sauce, on which are laid slices of golden cheese. New York dairy cheese is best for this purpose, although Philadelphia cheese, which comes wrapped in tin-foil, is a good substitute, as is yellow brick cheese. These sandwiches may also be made by putting the cheese to be used through a food chopper and mixing it with sufficient chutney to form a paste. Brown bread, whole wheat bread, or plain wheat bread is best for these delectable sandwiches. English salmon sandwiches are made by chopping one half pound of boiled, skinned, and boned salmon very fine, and adding to it an equal amount of mayonnaise and two tablespoonfuls of chopped capers. The mixture is then beaten well together and used as filling for the sandwiches.

THE END OF A PERFECT LUNCHEON

The roasted grouse may or may not be stuffed, according to individual taste. Enough grouse are roasted so that there will be half a bird for each person. Some English people serve with cold roasted birds watercress sprinkled with lemon juice and salt. English plum cake made after the following recipe would be a fitting end to this luncheon. One and one half pounds of butter are beaten with one pound of sugar. To this are added the beaten whites of eight eggs, one and one half pounds of flour, two pounds of currants, one half ounce of mixed cinnamon and nutmeg, the zest of two oranges rubbed on four lumps of sugar, and eight ounces each of candied lemon peel and citron. After these ingredients are added, the mixture is beaten for one half hour and poured into a tin lined with four layers of buttered paper. It is covered with two layers of buttered paper and baked for three hours. The cake may be served plain, or iced with vanilla or chocolate icing, or it may be sprinkled with sugar and chopped almonds before baking.

Two typically French luncheon menus follow:

Olives Salted Nuts Radishes
Chicken and Ham Sandwich Rolls
Cannelons of Chicken
Pâté de Foies Gras
Roasted Chicken with Hearts of Lettuce
Brioches Crescents
Assorted Fruit
Assorted Cheeses
Vichy Haut Sauterne Champagne
Coffee

Bouchées à la Reine
Perigord Pie
Buttered Rolls French Bread
Roasted Pigeons
Celery Pignoli Nuts
Rose Radishes
Chicken Salad Sandwiches
Madeleines
Croutes of Camembert Cheese
Champagne Mineral Water
Sauterne
Coffee

The bouchées à la reine, or "queen's tidbits," are made from rounds of puff paste, put together like a sandwich, filled with chicken croquette filling, and baked in a hot oven. Creamed sweetbreads and mushrooms moistened with stock may also be used as a filling and are very delicious.

For perigord pie, three large partridges are cleaned and boned, seasoned well, and mixed with a forcemeat of bread, herbs, parsley, grated ham, and the finely chopped livers of the birds. One large tin of truffles is necessary to the success of this pie. A large baking dish should be lined with puff paste; this is baked until it is yellow, then filled with the birds and the chopped truffles, to which is added a cup of stock. The interstices are filled with some of the forcemeat, which should also be spread over the top in a layer. Over this are laid crisscross strips of puff paste, and the pie is baked one and one half hours in a moderate oven.

INDIGENOUS TO MARSEILLES

Cannelons of chicken are peculiar to Marseilles, but there is no reason why they should not adorn an American luncheon hamper. One large cup of finely chopped cooked chicken is mixed with one tablespoonful each of flour and butter, two tablespoonfuls of cream, the yolk of an egg, some chopped parsley, and salt and pepper. This is made into a thick paste. Then fine puff paste is rolled very thin, cut into four-inch squares, filled with the paste, and folded to form a triangle, the edges of which are moistened with a little cold water and pinched together. These triangles may be either fried in deep fat or baked in a hot oven until they are light brown.

Madeleines are typically Parisian cakes and most delicate. Four ounces of butter should be beaten with three ounces of sugar; the yolks of four eggs, the grated rind of a lemon, and a teaspoonful of orange flower water are added. Then four ounces of flour and the stiffly beaten whites of the eggs should be added, and small pans should be filled with the mixture, which is sprinkled over with chopped almonds and sifted sugar and baked for half an hour in a moderate oven.

Croutes of camembert cheese are oval rolls with the crumb removed. The rolls are toasted, buttered, and spread with the cheese, which should be very ripe but not soft enough to run. Brie cheese may also be used. Croutes spread with cream cheese and bar le duc, a hostess will find, make a delectable addition to a luncheon menu.

Everything but the kitchen stove is contained in this tea and luncheon case of tan hide. Its fittings include a hot water kettle, an alcohol lamp, a sandwich box, and table appointments for two; 11½ in. long, 6½ in. wide, 6½ in. high; $40

NEW YORK PARIS

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AUSTER TONNEAU SHIELD

IT affords complete protection from dust, wind, and backdraught. Once tried it becomes a necessity. Veils and goggles are no longer needed, swollen eyes and wind-chapped faces are things of the past.

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Most high-grade cars in Europe regularly carry an Auster Tonneau Shield. Its practical durability is proven by its almost universal use in "Service at the Front." It adds that aristocratic foreign touch that makes your car "different."

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Write for Special Pamphlet 301, or better still, apply to our New York Showrooms or Providence Factory for practical demonstration.

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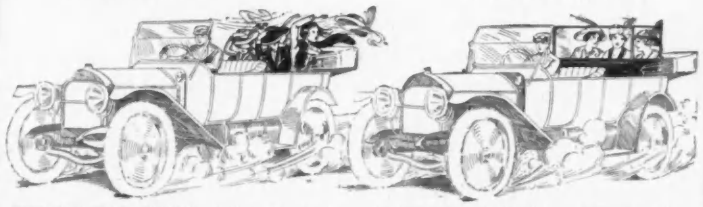

BEHIND THE TIMES—Wind Beaten! Dust Laden! Cold and Miserable!

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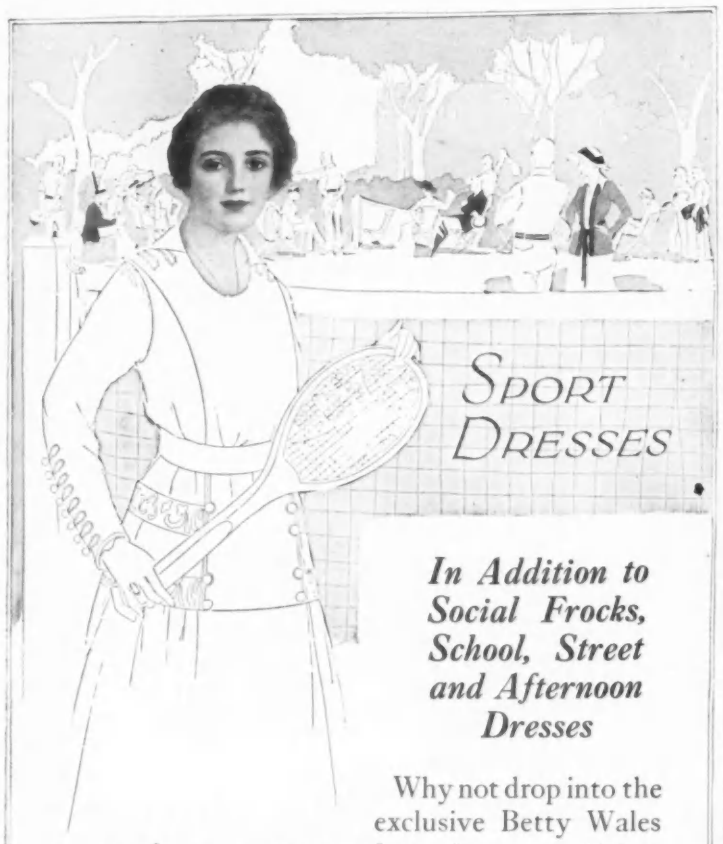

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Always insist on seeing Ploshkin—the good luck sign of Quality and Style-Superiority. Betty Wales Dresses are designed especially for girls and youthful women who are a little more critical about their clothes than most—that is why "Betty Wales" are popularly called the *college* type. Wearing a genuine "Betty Wales" doubles the pleasure of every new gown.

Write us if you need help in locating our nearest authorized dealer.

The Story of Betty Wales in Business

"Betty Wales, Business Woman," written by Margaret Warde, the author of the fascinating Betty Wales series, will serve as an inspiration for girls who, after Commencement days are over, wish to earn money in some other way than teaching school.

A dainty little volume, handbag size, 50c value, sent on receipt of only 15c, stamps or coin.

Betty Wales Dressmakers

In Association with Goldman Costume Co.

101 Waldorf Building, New York

Monograms like these appear just below the window on the door panels of all our best motors. They are inconspicuously small and done in some dull color, to harmonize with the color of the body or with the mountings

SETTING *a* MARK *on the* MOTOR

PRIOR to 1900, when the carriage was the prevailing mode of conveyance, the monograms used were practically uniform and consisted of intertwined Roman letters or large script. A typical one is shown at the lower right. It would seem large to our modern eyes, for these bygone monograms were wont to measure two and a half inches high.

About 1900, when automobiles began to be generally used, a different style of lettering came into vogue. The first cars to become generally popular in this country were French, and they proudly bore handsome monograms in French lettering, or exquisitely reproduced crests or coats of arms. Then the American cars came upon us in mighty numbers, and with them came block letters, which were correct for monograms on the cars dated 1905, or thereabouts. These letters were large and none too well done, and, after a short time, the more discriminating people began to be dissatisfied with this method of marking their cars. From that time on the block letter was constantly made smaller, and this process of diminution has continued down to the present day, for the block letter has never gone out of style. However, the block letters of the present day are only from three-sixteenths to a quarter of an inch high, and they are of Roman type, very carefully done.

THE MINUTE MODERN MONOGRAM

Very lately there has been a marked tendency towards the use of small geometric designs and script letters enclosed in delicate hair-line borders, as in the monogram at the right of the lower row, on the top of the page. Small monograms, however, are more generally used, and two very good ones appear on the left and right of the upper row. Other good geometric forms are illustrated in the middle and at the left of the lower row. There is no real distinction between the lettering of a woman's and that of a man's car, except that, as a rule, the woman chooses a more delicate monogram. The car is usually monogrammed in the color of its stripe (if it has a stripe), in a lighter shade of the body color, or in the color of the mountings. Sometimes, however, a contrasting color is used for the background with good effect. The color must, of course, be dull and not striking. Whatever the lettering it is placed on the running panel just below the window; on a touring car it is placed on the door.

THE LAW OF CRESTS

The rules concerning crests and coats of arms are rigid. With the crest, it is correct to use an initial, as in the middle of this page. This method does not change, save that now the crest and initial are smaller than they were wont to be.

A new method of marking cars has recently come into use. It is shown in the middle at the bottom of the page. The monograms and coats of arms are engraved by hand in any desired color on sterling silver, which is attached with special cement to the car. Of course, these monograms and coats of arms conform in size to the rules which apply to the painted letters. An advantage of this method of marking is that the plate may be changed from one car to another. Monogram on silver from Eric Langlands; all other monograms from L. Proudfoot and Son.

With a crest, it is correct to use a single initial

Some monograms and coats of arms, too, are engraved on silver, which is attached by special cement to the car

When the coat of arms is used, not so much as one initial may be used with it

This is what monograms were, before the voice of the motor was heard in the land

WOMEN who dress as carefully for a midsummer dance as for a mid-season social event, are as careful in the year-round selection of their toilet appointments.

Their preference is for the preparations of

Page
Perfumer
New York

Rose Violet and Wistaria

Talcum Powder 15c.
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Face Powder 50c.
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"Indoor cheer all the year!"

The first winter spent in a radiator heated home awakens the same keen delight that a tropic climate bestows upon the traveler from winter lands. Radiator climate soon becomes so necessary a part of the home life that the whole family wonders how it ever got along without their comfort-guaranteeing outfit of

AMERICAN RADIATORS & IDEAL BOILERS

Radiator heating will work a wonderful transformation in your house. Its *living* space will then equal 100% of its *entire* space right up to the glassed-in porch.

A No. 5-22-W IDEAL Boiler and 447 feet of 38-in. AMERICAN Radiators, costing the owner **$245**, were used to heat this cottage. At this price the goods can be bought of any reputable, competent Fitter. This did not include cost of labor, pipe, valves, freight, etc., which vary according to climatic and other conditions.

There will be no more cold halls or frigid rooms on the windy side. Sweeping, dusting, scrubbing, and the frequent cleaning and washing of draperies, are all much lessened where radiator heating takes the place of stoves and hot air furnaces, because the heat does not come dust-laden from loose joints.

Get the heat that costs the least

Insist on IDEAL Boilers and AMERICAN Radiators which will give you indoor cheer as long as you live. They are fully guaranteed and cost no more than inferior makes. Easily put in old buildings, without disturbing present heater till ready to fire the new IDEAL.

Our catalog "Ideal Heating" (free) is a volume of concise heating and ventilating information which every owner or tenant—small or large—in town or country—ought to have. Write us today. All inquiries cordially welcomed. No obligations to buy.

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The dinner gown illustrated is of charmeuse and georgette, enriched with beautiful metallic embroidery. (34 *to* 44 *bust*).....79.50

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The Lady Who Wears the Dainty Undermuslins

Is she yourself? It is a simple matter to select beautiful undermuslins, of high quality and perfect style (***comfortably priced***). The whole story of

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interestingly told, is yours for the asking. It is called—"What Every Woman Should Know About Undermuslins". ***Write for a copy today—it is sent gratis.***

Wolfhead Undermuslins retail at $1.00 and up at the Better Stores.

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At Palm Beach

where the dazzling light of Fashion this year beats with a new brilliancy it is

"Onyx" Silk Hosiery

that is always chosen to give the touch of perfection to every studied toilette—

Novel designs in "Onyx" for the Southern Season—the first herald of the Spring Styles at your dealers—or write us.

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New York

PARIS SEES A NEW PLAY BY AN OLD FAVORITE

WHOEVER chanced to visit France in the spring of 1916 and again the following autumn, must have been struck by the change in Paris between those two visits. At present, wherever ones goes in Paris, there are glimpses of the Paris of before the war. One feels the confidence which all France feels in a speedy and glorious termination of the war; one finds again in Paris that atmosphere which is evidence of the resumption of normal life, and on all sides there is an activity, unusual in time of war.

Photograph by Henri Manuel

The newest play by Henry Bataille recently had its première at the Théâtre Porte Saint-Martin

THE THEORY OF "L'AMAZONE"

The public has again turned to the theatre, and there is much interest in the new plays which are having their premières in Paris during this winter season. Notable among these plays is the work by M. Henry Bataille, recently presented at the Théâtre Porte Saint-Martin under the title of "L'Amazone."

This play has proved a great surprise to those who, taking its title literally, expected a realistic tale of the war, for M. Bataille prefers to leave to the motion-pictures that sort of representation, with all its tales of spies, traitors, and babes as rescuers. Should a literature of this melodramatic type arise from the war, he is confident that it will die of inanition.

"L'Amazone," like the previous works of M. Bataille, is a psychological study, a portrayal of varying states of mind, broadly developed, and in it the war is treated as a state of mind which afflicts modern society. The plot of the play grows out of this reaction of the war upon the human mind; it is as if it were a sort of chemical precipitate resulting from the action of this terrible event on the family, on love, and on all the confused forces of the soul.

Throughout the play may be followed, of course, a realistic and perfectly plausible story, but it is easy to see that in this story each person stands as a symbol in a greater story. L'Amazone, the central figure of the play, represents not only Youth but the Ideal, those two great motive powers which have combined to raise the world and to save civilization at the cost of the most terrible sacrifice. The other leading feminine rôle, played by Mme. Réjane, represents suffering Humanity torn between its two duties.

Seen from this angle and presented on the stage without soldiers or clanging arms, frankly, fully, and without fear, the war may, contends this author, enter the domain of art as it has already entered that of history. He holds, even, that the writer, whose duty it is to represent his own times, will have failed in his task, if he fails to take account of this immense event and its inevitable social reaction.

THE TIME IS RIPE

This account, however, must not be limited to praise of the brave soldiers of France and a childish exaltation of civil patriotism. The time for all that has passed. In the first months of the war, when the catastrophe, the horror of it, was uppermost in every mind, all France spoke its emotion, and M. Bataille himself wrote "La Divine Tragédie." To-day, when the mad excitement has subsided and France sees certainly, if distantly, the summit of victory and recognizes the moral strength which the war has brought, sane judgment has returned and the moment has come for such works as "L'Amazone," which present the thoughts which have come with solitary meditation on the events of these unprecedented years and their astounding reaction upon the human soul.

THE AMERICAN DÉBUTANTE

(*Continued from page 41*)

becomes a potpourri of pseudo-philosophy, of gossip, of clothes, and of idle entertainments.

Now that at the bar of Cold Criticism, we have arraigned this particular group of modern débutantes, let us play the rôle of counsel for the defense.

Are these girls at all responsible for their abnormal lives and viewpoints? One who has had more than a decade of intimate association with them, registers an emphatic negative. They are nearly always lovable and loving, with generous instincts and with splendid powers of heart and mind. Reared in surroundings that are luxurious, not to say princely; waited upon, hand and foot, by a crowd of obsequious servants; alternately pampered and neglected by capricious and thoughtless parents; allowed to take part in the lives of their elders during their most impressionable years, is it any wonder that they lose the proportion of things, and that the finest instincts of their minds and hearts sometimes become a little warped? During all the years of their childhood their parents have failed adequately to teach them the two great lessons of life—self discipline and mental concentration.

The most efficient and gifted teachers have been engaged for them; but of what avail is their influence against the concerted power of a home in which pleasure is too often inculcated as the be-all and end-all of existence? A veritable kaleidoscope of pleasure has produced in them a chaos of ideas, an incapacity to think clearly, judge wisely, or act prudently.

We therefore put forward a strong plea for the "poor little rich girl." She stands alone and needs all the help that we—and her parents—can give her.

But perhaps the greatest wonder of it all is that so many of these girls actually do turn out splendid, patient, self-sacrificing women. It is perhaps more due to good luck than to good management that the great majority of our society girls so soon get a true insight into the serious sides of life, and so soon begin to show us a taste of the higher moral and intellectual qualities which we like to associate with the ideal women of old.

The Style Committee Designates the shoes to be worn this Winter

The darker shades of "F. B. & C." Various Colored Kid to match the gown will continue to be worn by the better dressed women throughout the winter months.

Colored vamps of "F. B. & C." Kid will also be seen in combination with tops of "F. B. & C." White Washable Glazed Kid No. 81.

Whole shoes of "F. B. & C." White Washable Glazed Kid No. 81 are considered smart at any season and always in good taste.

Shoes of "F. B. & C." Bronze Kid have grown into favor for both day and evening wear and should form a part of every well-dressed woman's wardrobe.

"F. B. & C." Kid is the only leather that fits on the foot like a glove on the hand.

The "F. B. & C." tag is an accepted symbol of style and merit. Make sure it is attached to the shoes you buy and get **the best there is.**

If your usual shop cannot show you shoes with "F. B. & C." tags attached, write to us. We can advise you of dealers who will appreciate your desire for the style and quality superiority they signify.

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of NEW YORK

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Announces the opening of her

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Original and Exclusive

GOWNS

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Afternoon dress for Southern wear. White Flannel trimmed with bands of lavender. Black velvet belt.
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Sketches and estimates sent to out of town customers.

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Winter perspiration!

What to do for it —

Crowds, whirl, excitement! We *want* them; they mean life, youth and joy, but—

—what shall we do to be rid of the one thing unpleasant they always bring—that annoying winter perspiration in certain parts of the body like the armpits, feet, hands and neck?

Think what it would mean never to ruin another gown, another suit or dress shirt!—never again to have the constant dread that a trace of perspiration odor will be noticeable to others!—*always* to have that satisfying personal daintiness that this perspiration takes away!

Three applications a week of Odo-ro-no will give you this complete relief—it *diverts* the excessive perspiration from the troublesome place and causes it to come out evenly and unnoticeably over the entire surface of the body. *One* application of Odo-ro-no will prevent odor for at least three days.

Get Odo-ro-no relief tonight—hereafter face the social whirl and excitement of the metropolitan winter in complete freedom from perspiration annoyance. Your toilet counter has Odo-ro-no. 50c and $1, trial size 25c. In Canada, 70c and $1.40, trial size 35c. By mail postpaid if your dealer hasn't it, with booklet "The Truth About Perspiration." Address

The Odorono Co., 301 Blair Ave., Cincinnati, Ohio.

Foreign agents—Argentine Republic: River Plate Trading Co., Cordoba 784-800; England: American Drug Supply Co., 6 Northumberland Ave., London, E. C.; Australia: Messrs. Clarton Hodgson & Co., Ltd., 109 Pitt St., Sydney; France: Acence Americaine, 38 Ave. de l'Opera, Paris.

Harbingers of Style

are these smart new Fiskhats for spring.

Worn in town or at the Southern shores they sound a welcome note of the coming season and express authoritatively the modes that are to be.

Fiskhats TRADE MARK CHICAGO, NEW YORK, PARIS.

This label is in the crown. At the best shops —everywhere.

To The Trade Fiskhats for spring and summer may now be seen at our New York salesrooms, 411 Fifth Avenue (open throughout the year).

D. B. FISK & COMPANY

Creators of Correct Millinery

NEW YORK CHICAGO PARIS

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¶The finest tribute to Tecla Pearls is the Women Who Wear Them, for that alone says more for the Oriental character and beauty of Tecla Pearls than all the praise which language can bestow.

¶Half a generation ago, when Tecla Pearls were first discovered, their use was regarded as a novelty, and it was freely predicted that only those women would wear them with whom economy was a paramount consideration.

¶Yet today, Tecla Pearls are worn and treasured, not alone by women who are denied the luxury of Oriental Pearls, but by women who are denied nothing, proving conclusively that Beauty is the primary, and economy only a secondary, cause for the fame of these celebrated gems.

¶In Orient and coloring and temper and spherical characteristics, Tecla Pearls and Oriental Pearls are as alike as duplicate copies of this magazine, and only an expert, skilled in the art of differentiation, can distinguish one from the other.

TECLA PEARL NECKLACES WITH DIAMOND CLASP $75 TO $350

T É C L A

398 : FIFTH AVENUE : NEW YORK
10 : RUE DE LA PAIX : PARIS

SEEN *on the* STAGE

(*Continued from page 46*)

formers is unusually worthy of respect; and the scenery and lighting are decorative, beautiful, and simple. Unconventional and awakening effects of stage-projection are produced by means that are extremely economical. The Portmanteau Theatre easily allures the auditor to a mystic region where curiously simple, strange, and childlike things may be imagined without effort. So doing, it fulfills the function of art, which is to stimulate the spectator to a clear appreciation of the call of life.

Half the plays, at least, in Mr. Stuart Walker's repertory have been written by himself. In all these pieces—"Six Who Pass While the Lentils Boil," "The Trimplet," "Nevertheless," "The Very Naked Boy," and others whose titles need not, at the present moment, be recalled—there is discernible a certain sameness. All of them are written in a childlike mood of pleasant and ingratiating naïveté. They are pretty, they are fanciful, they are rather nice and rather precious; but they lack the redeeming element of masculinity. The best of all the fairy-stories of the world have been written—to speak in figurative language—by shaggy Vikings, from whom children, if they had met these mighty men of letters in the flesh, would have fled incontinently, screaming. The "Just-So Stories" were composed by the author of "Love o' Women" and the "Record of Badalia Herodsfoot." The "Child's Garden of Verses" was written by the man who could imagine the "Ebb-Tide." But the pleasant little plays of Mr. Stuart Walker, although appealingly childlike, lack something of the needed undertone of unexpressed adult virility.

Photograph by Sarony

Marilynn Miller is dancing her dainty way through "The Show of Wonders" which is now on at The Winter Garden

But the repertory of the Portmanteau Theatre is not entirely restricted to the pretty little plays of Mr. Stuart Walker. Prominent among the offerings is "Gammer Gurton's Needle," the earliest of all remembered farces in the English language. This play, whose authorship is still a matter of dispute, was first printed in 1575, with a statement that it had been acted "not long ago in Christ's College, Cambridge." It contains the most vigorous and virile drinking song that is extant in any language; and its fun is so primordial that, even after the excessive obscenities of the Elizabethan dialogue have been deleted, it still remains amusing to the modern auditor.

But the finest features of the current repertory of the Portmanteau Theatre are two plays by Lord Dunsany,—"The Gods of the Mountain" and "The Golden Doom." These plays, which stand among the greatest that have been written in recent years, demand particular attention. In both of them, the willing auditor is haled away from the insistent categories of the here and now to a more imaginative region—"out of Space, out of Time"—in which eternal truths are everlastingly determined.

"THE GODS OF THE MOUNTAIN"

In "The Gods of the Mountain," the super-beggar, Agmar (a man of super-lative imagination), enters the city of Kongros with a train of half a dozen underlings so arrayed that they appear like gods who have disguised themselves as beggars. They seem to come in fulfillment of a prophecy which Agmar has caused to be bruited abroad in the market-place of Kongros that some day the seven gods who are carved of green jade in the mountains of Marma will arise from their seat upon the mountain-side and come to the city in the guise of men.

Agmar and his six attendant beggars, assuming the sculptured posture of the gods of Marma in the Metropolitan Hall of Kongros, are worshipped as divine; and rich sacrifices of both food and drink are set before them. But certain citizens still doubt the divinity of these newcomers to the city; and these citizens send surreptitiously two dromedary men to go to the mountains of Marma and see if the seven idols carved of jade have actually left their places. The dromedary men return, with the report that the mountain-side is empty. Evidently Agmar and his followers are, beyond dispute, the veritable gods. The beggars enjoy their little moment of relief and triumph. Then, off-stage, is heard the headlong heavy tramp of fourteen stony feet. The seven gods of Marma enter solemnly, one after one. The leading Green Thing points successively a stony finger at each of the seven beggars; and each, in his appointed turn, is stricken dead and turned to stone. The gods depart. Then the citizens of Kongros swarm once more into the Metropolitan Hall, and behold the seven beggars congealed eternally to jade. "We have doubted them," they cry. "They have turned to stone because we have doubted them. They were the true gods. They were the true gods."

"THE GOLDEN DOOM"

The action of "The Golden Doom," by Lord Dunsany, is set "outside the King's great door in Zericon, some while before the fall of Babylon." A little boy, who has come to beg the King for a hoop to play with, is constrained, in the absence of the monarch, to address his petition to the sacred door. A little girl tells him the words of a trivial poem, concerning the death of an imaginary purple bird, which she has made up in her mind; and these words the little boy inscribes upon the King's great door with a nugget of gold which he has casually fished up from the adjacent river.

This golden legend on the iron door is subsequently looked upon as a portent from the stars. The King's prophets are summoned to interpret the recorded words. They read the writing as a warning from the stars that a doom has been imposed upon the King because of his overweening pride. In token of an absolute surrender of his pride, the King lays before the iron door his crown and sceptre, which are the symbols of his power. The little boy returns. He believes that his petition to the King's door has been answered. He accepts the royal crown

(*Continued on page 92*)

Maid Marion Dresses

For Women of Refinement who desire to dress modishly — and yet at a moderate outlay.

MAID MARION DRESSES — represent the latest Parisian style thoughts—they are smartly designed.

MAID MARION DRESSES — are as carefully made as if your modiste sewed them in your own home.

MAID MARION DRESSES — are moderately priced—your dealer can sell you a wonderful Maid Marion dress for as little as $15.00.

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MARSCO
Two-toned Hemp Soufflé

CHARMAINE
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Palm Beach Models designed to give the wearer an air of distinct smartness in every activity of the fashionable Southern Season.

Famous for their style
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Instead of finding the spring of eternal Youth, Ponce de Leon found the land of eternal Spring. He found it in Florida—the land of delightful climate—the land which beckons, charms and lures away the Northerner from the "grippey" colds of the northland.

But poor Ponce! In his day the golf links were a bit rough, and he was forced to content himself with the most luxurious bathing Neptune offers, with horse-back riding through a vernal paradise, and with such other natural sports as the land offered some 400 years ago!

But today he is satisfied; for his idle dreams are realized. A little too old to participate actively, he follows the game enthusiastically. With phantom hands he applauds the clever approach, and—when a long put is run down—he shouts silently "Bueno! Bueno!"

"Ponce" is only 25 hours away; why not join him?

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ST. AUGUSTINE, FLA.

Woman-

No wonder you're tired. No wonder you're blue. No wonder you're fretful. The incessant din of the kiddies, the worry of household responsibilities, the wear of social obligations, the strain of shopping, day in and day out are beginning to tell. No wonder the frown, the headaches, the pessimism.

If you could but meet yourself face to face, you'd realize it was time to call a halt. What milady needs is real rest for the tired body tissue, a genuine tuning up of the shattered nerves, a change of environment, a new perspective.

You were created to be well —you were born to be strong and happy. The way to the sunny side of the street is not difficult—it is best described and pictured in.

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SEEN *on the* STAGE

(*Continued from page 90*)

as the hoop that he had asked for, and rolls it rollicking away, employing the King's sceptre as a stick. Subsequently the great King re-enters. His crown and sceptre have mysteriously disappeared. "The gods have come," he says. "The stars are satisfied." The Golden Doom has been averted.

These two plays by Lord Dunsany are great plays, because they formulate eternal truths in terms that are not localized by the subtractive and trivial considerations of actuality in place or time. Both in "The Gods of the Mountains" and in "The Golden Doom," a single dramatic effect has been produced with the greatest economy of means that is consistent with the utmost emphasis; and, in each of these exceedingly effective one-act plays, we have been reminded of the vast, recurrent theme of the ancient Greek tragedians,—a conflict between a super-man intoxicated with the sin of pride, or *hubris*, and the law of that great Power which must ultimately be revered as a sort of super-god,—the might of *ananke*, or necessity.

MME. SARAH BERNHARDT

There is nothing else in all experience so certain to call great tears of recognition to the eyes as the unpremeditated tribute of a crowd of ordinary people to a single person who is known to be extraordinary. A record, therefore, must be made of that great moment on the evening of December 4, 1916, when the entire audience assembled in the Empire Theatre in New York sprang spontaneously to their feet and cheered aloud the aged and disabled woman who was lying recumbent on a couch beyond the footlights. They shouted "Brava!" to the ablest actress and most undaunted woman in the world; and, beneath the shouting, there was felt an undertone of world-emotion which, translated into language, can be recorded only in the superb and sweeping sentence, "Vive la France!"

Sarah, the Divine, at the age of one and seventy, and impeded now by bodily infirmities, is with us still; and our children and our children's children may catch a little glimpse of the great woman that some of us remember in her prime. This little glimpse is decidedly worth catching. In the cold light of criticism it is necessary to compare what Mme. Bernhardt does upon the stage to-day (without regard for any recollection of her triumphs in the many years foregone) with the efforts of all the host of younger actresses who may be seen at the present time upon our boards.

Mme. Bernhardt's present repertory is made up of many one-act plays and single acts from longer dramas, so selected that no artistic reason will require her to move about the stage. In each piece, she is discovered either sitting in a chair or reclining on a couch. Her bodily movements, which are many and various, are confined almost exclusively to the torso and the arms, until the big moment at the climax of each play, when, with carefully disguised assistance, she rises to her feet and stands in profile, an overwhelming and commanding figure. Her voice, which used to range easily through two octaves, is now restricted to the upper register. She can still command the cooing notes for which her golden voice has been most celebrated; but she can no longer easily descend to the cawing contralto of the lower octave.

Despite these disabilities, she is still without a peer on the contemporary stage. The final and indisputable proof of greatness in the arts is an ability to produce a maximum of effect with a minimum of means. Mme. Bernhardt can still produce a more superb effect by sitting in a chair and merely speaking than any younger actress can produce by dashing all around the stage and overturning all the furniture. Her elocution is enthralling. No other living artist in the world can read so well, except Mme. Yvette Guilbert. Her smile is an event, like the slow breaking of a dawn in summer in the far, far north. And always there is flaring up within this wondrous woman a flame that was lighted from the primal fire and owes no homage to the sun; at intervals it flashes forth, and then the theatre disappears, and the observer stands face to face with Art itself, that is immortal and immune from any touch of time.

When Sarah Bernhardt dies, the world will be a lesser place to live in. There is no other actress on the stage to take her place; there is no other woman on the surface of the earth to do what she has done and be what she has been. It is still a great adventure to see her now, as perfectly an artist as she was in other years when the range of her available technique was easier and ampler; and it is indeed an honorable privilege to "rise to our feet as she passes by,—gentlemen unafraid."

"THE MASTER"

The sad fact must be confessed that it is a rare experience to witness in New York a play that has been written by a person of intelligence for an audience that is assumed to be adult. Such a play is "The Master," by the Austrian author, Hermann Bahr, who wrote that well-remembered comedy, "The Concert."

The hero of "The Master" is a celebrated surgeon who has reduced the habit of his life to a regimen of reason. He represents, in his developed character, the Teutonic ideal of absolute efficiency. For him, intelligence is all that counts; he has decided never to be touched by sentiment or by emotion. Those unintelligent feelings which are ordinarily described as "human" he regards as merely minor obstacles that must be kicked aside in the interest of militant necessity. His philosophy of life is suddenly attacked when he discovers that his wife has been unfaithful to him; but this defeat is turned into a victory when he persuades himself, by the application of pure reason to the case, that his wife is entitled to the same freedom in regard to the secondary question of mere sexual adventure that he has always conceded to himself as a matter beyond argument. He forgives his wife elaborately, and prides himself upon his unprejudiced intelligence in doing so. But his cold and calm assurance is conquered unawares when he discovers that his wife has decided to leave him forever, because of his emptiness of all emotion, and to share her fate henceforth with the other man, because, though less intelligent than her husband, this other man is more simply and more naturally human. With this unexpected situation, the Teutonic efficiency of the great surgeon is utterly unable to cope. He breaks down, and confesses to a confidant that there is after all a power in the world more mighty than the regimen of reason.

This unusually interesting play was written several years before the outbreak of the present war; but it might almost be accepted as a preachment against the principles for which the nation of the author is now unfortunately fighting. The hero tries to turn himself into an utterly intelligent and therefore undefeatable machine; and he is destroyed at last by the superior power of those purely human forces which are not intelligent and not mechanical.

The minor fact must be recorded that this essentially Teutonic drama has been transposed to an American setting by some meddler who (to judge from the type employed to print his name upon the program) has endeavored to arrogate

(*Continued on page 94*)

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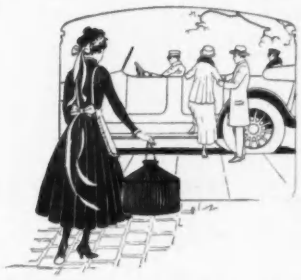

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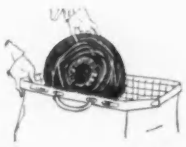

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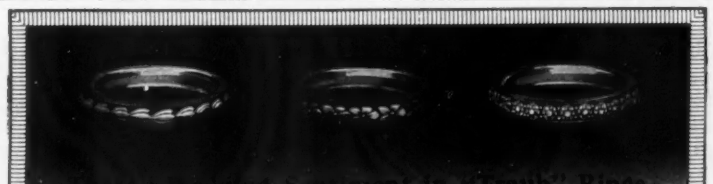

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Afternoon tea served in the Luncheon Restaurant, three to six

SEEN *on the* STAGE

(*Continued from page 92*)

to himself the credit of the authorship, which belongs by right entirely to Hermann Bahr. The further fact must be recorded that the piece is admirably acted by Mr. Arnold Daly and a well selected company.

"THE HARP OF LIFE"

It is difficult to write a reasonable criticism of "The Harp of Life," by J. Hartley Manners. The piece is superlatively acted by a quite uncommon company; and the popularity of the leading actress is so great that the enterprise was carried immediately to success. To attend a crowded theatre where everyone seems satisfied induces a contagion which is likely to allure the critic to overestimate the power of the play itself. And yet, "The Harp of Life," though undeniably successful, does not appear, in the cold light of the after-thinking, to be a better play than "Peg o' My Heart,"—which, heaven knows! despite its scarcely precedented popularity, was not a good play at all.

One of the most famous scenes in the record of the modern drama is that moment in the third act of "La Dame aux Camélias" when Père Duval calls upon the courtezan, Marguerite Gauthier, and begs her to give up his son, Armand, for the sake of the young man's career. It appears to have occurred to Mr. Manners that this famous scene might be rendered more effective if the person who called upon the courtezan were not the father, but the mother, of the young man whose future was at stake. Thus revised, this incident became the third act of "The Harp of Life." Then the author worked his way backward through two antecedent acts, to account for the posture of circumstances at his climax.

These earlier acts are written with an obvious bid for serious consideration that seems a little false and artificial. We are shown a picture of an only son brought up in quite uncommon intimacy with his mother. This youth, instead of playing cricket and football with other boys of his own age, plays tennis with his mother and sedulously beats the ball into the net. The author casts emphasis upon the fact that the mother of the youthful hero has been very careful to educate her son in regard to the essential facts of sex. Mr. Manners appears, obviously, to approve of this sort of education; and yet his play might easily be taken as an indication of the contrary principle that the surest way to send an adolescent youth to hell is to have him coddled with excessive carefulness by an adoring parent. There seems to be no reason why Leonard Brooke should have been enticed, with such extraordinary ease, by so notorious a courtezan as Zeila Vorona, except that the boy had been too long withheld from the common adventures of the period of adolescence by the tugging of maternal apron-strings. It will take a dramatist of superlative endowment to improve upon the thesis of that greatest of all novels, "The Ordeal of Richard Feverel." The advice of those who have lived is of no advantage to the rising race of those who not as yet have tasted life; for each new generation is doomed to repeat, at first hand, the experience of humanity at large.

"MILE-A-MINUTE KENDALL"

The play which happens at the present moment to be called "Mile-a-Minute Kendall" has been popular upon our stage for more than half a dozen years. It was originally written by Mr. George M. Cohan or Mr. Winchell Smith, and was called "Get-Rich-Quick Wallingford" or "The Fortune Hunter." This play is still written, season after season, by various authors; and it always succeeds, for the simple reason that it always has succeeded.

"Mile-A-Minute Kendall" was composed by Mr. Owen Davis. It preaches the comfortable doctrine that a "spender" may easily be turned into a "saver" by the simple fact of moving from the city to the country. It projects the now familiar narrative of a penniless young man who makes millions for all of the inhabitants of a tiny town by setting suddenly to work and imagining a practical invention, in which nobody believes until, in a tense, dramatic moment, it proves to be a great success. Like all its many predecessors, "Mile-A-Minute Kendall" is thoroughly wholesome, very obviously moral, sufficiently exciting, and adequately humorous. To detail the story of the play would be a thankless task, because the reader would be unable to remember which of the many recent efforts of the George M. Cohan school of playwrights was being, at the moment, analyzed. In fairness, however, the facts must be recorded that Mr. Owen Davis is a practised writer of effective dialogue, and that the leading parts of "Mile-A-Minute Kendall" are admirably acted.

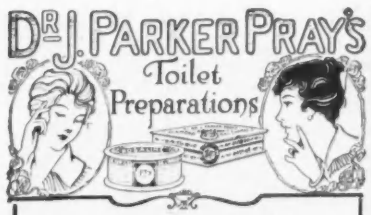
"SUCH IS LIFE"

"Such Is Life" was a very dull comedy by Mr. Harold Owen, co-author of that successful revision of Lardon entitled "Mr. Wu." The author labored hard to be amusing in the text of "Such Is Life"; and a cast of admirable actors labored even harder to convince the public that the text had been intended to be funny. It is always very painful to watch the unsuccessful efforts of people who are strenuously trying to be considered humorous.

"MARGERY DAW"

The very title of "Margery Daw," by Mr. George D. Parker, is annoying, because—with a minor change of spelling—it echoes the name of a very great short-story, by a famous author, with which the play itself shows absolutely no connection. The present piece—which ought, in all fairness, to be called by any other name—is a study of the curious disease that is known to doctors by the Greek name of "hysteria." The heroine is a young girl just out of a convent. She exudes what may be called poetically the aroma of sex. To defend her from the dangerous seductions of a young man devoid of moral principles, her aged guardian marries her platonically. The girl grows restive under the yoke of an alliance which is not a marriage except in name. Finally her husband is persuaded by his elderly and worldly-wise physician to satisfy the undefined desires of his bride by dragging her to him by the ancient methods of the cave-man.

The simple facts of sex that are set forth in this play are worthy of consideration by people who are so unfortunately uninformed as not to be familiar with them; but an adult audience, desiring to be entertained, is likely to demand a more positive reward for the expenditure of four dollars and an evening of time



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No. 1503, price $2. Made of fine corded white madras. The ideal waist for general wear.

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Royal shirt-waists are perfect fitting, superbly tailored and the best values at all prices. On sale at all good shops and department stores. If your dealer cannot supply you write direct to

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Manufacturers of
The Royal
SHIRT-WAISTS AND MIDDIES
Third and Brown Streets
Philadelphia, Pa.

Why Be Thin

I can improve your figure—build up your strength—make you weigh what you *should*.

I know I can because I have helped over 35,000 women gain 10 to 35 pounds—not only gain flesh, but they are now, oh, *so* well—and rested!

One pupil writes:
"One year ago I weighed only 100 pounds—now I weigh 126, and, oh, I feel so well!"

I want to help *you* attain *your* proper weight. In your room. Without drugs. By scientific, natural methods such as your physician approves.

If you only realized how surely, how easily, how inexpensively your weight can be increased, I am certain you would write me at once. You will surprise your family and friends.

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Don't you know ill health or **chronic ailments**, in nine out of every ten cases, are due to improper food, poor circulation, insufficient exercise, incorrect breathing, incorrect poise and restless slumber!

Remove those **unnatural** conditions and your ailments vanish.

It may surprise **you**, but I **am** relieving these conditions daily; I have done it for eighty thousand women.

I give exercises that strengthen the impaired organs.

No Drugs or Medicines

Do write! I want so much to help you as only a woman can. I've had a wonderful experience. Let me tell you about it. Write for my Free Booklet, No. 17.

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A BRIDE-ELECT will be greatly helped in making the arrangements for her Wedding by consulting us. Our Wedding Boxes, Bride's Cakes with gifts, Place Favors, Place Cards, etc., are all extremely beautiful

Our price list of "Wedding Requisites" will be sent free on request

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628 Fifth Ave.
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Established in 1839

MRS. E. ADAIR

No. 7 of a Series describing the GANESH TOILET PREPARATIONS

The Ganesh Preparations which are described in this advertisement illustrate the variety of Mrs. Adair's originations. Besides those well-known and indispensable oils, creams and lotions for toning, nourishing and preserving the muscles, tissues and outer skin of the face, she provides many useful specialties such as those mentioned here. **A complete list of the Ganesh offerings are described in Mrs. Adair's Lecture Book, which will be mailed on request.**

Mail Orders Promptly Attended

26. Ganesh Eyelash and Eyebrow Tonic Ointment
Recommended to every woman who is particular about the appearance of her eyes and eyebrows; it nourishes the roots, stimulating the growth, giving added beauty to the eyes and the face; has a darkening effect, but does not stain the skin. **Jar, $1.00**

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Used solely to darken the lashes. **With brush, 75c.**

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A notably successful preparation which stops the worst cases of falling hair. Made for dark and fair hair. **Bottle, $1.00**

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For daily use to nourish the roots of the hair; keeps the hair healthy and prevents greyness. **Jar, $2.00**

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A delightful toilet accessory; makes the hair bright and glossy and is especially beneficial to dry hair. **Jar, $1.50.**

31. Ganesh Enameline
A skin whitener of exceptional qualities, widely used to prepare the neck and arms for evening; gives a beautiful sheen; soothing and refreshing as well as becoming. **Bottle, $1.50**

32. Ganesh Poudre de Rouge
Used for years by women of discrimination in all countries. Perfectly natural and delicately perfumed. **Box, $1.25, $1.00**

33. Ganesh Japanese Grease Rouge
The best made, for those who prefer this form of rouge. **Jar, 75c.**

34. Ganesh Special Indiana Perfume
Those who seek variation will find this essence refreshingly distinctive. **Bottle, $2.50**

(To be continued)

EXPERT ENGLISH ATTENDANTS

administer the Ganesh (original) Strapping Muscle Treatment. It is their superb skill, acquired under long and careful training by Mrs. Adair herself, that makes this tapping and strapping method of stimulating the facial tissues so beneficial and impossible of imitation. By strengthening and building up the muscles of the face, the Ganesh Strapping Muscle Treatment accomplishes the restoration of a youthful contour, effacing lines, wrinkles and hollows. Single treatment, $2.50, administered only at Mrs. Adair's Salon.

557 Fifth Ave. New York
92 New Bond St. W. LONDON
5 Rue Cambon PARIS

MAKERS of MUSIC

(*Continued from page 45*)

of conscience,—and almost of moral character.

SINGING—SIMPLE AND UNADORNED

The music-lover who questions whether simple unadorned singing will carry its message to an audience, should listen to George Hamlin. His art shows the primitive virtues and not much besides, save an unusual finesse in phrasing. Yet with such singing, with a program devoted solely to Hugo Wolf, and with frequent unrequested repetitions of songs, he can arouse his audience to hot enthusiasm. Julia Culp, one of Miss Gerhardt's few rivals in the singing of *Lieder*, who usually shows the simple virtues in perfection, adds to her singing a more personal characterization of her songs, especially in the comic vein. For this reason she is a more dangerous model for the young singer. But far more dangerous is the good operatic soprano. Such a one is Claudio Muzio, one of the newcomers to the Metropolitan, and as vivid and passionate a Tosca as the place has ever seen. But like a good Latin, she makes no bones about screaming, rather than singing, whenever her stage honor is threatened. Nor do we object strongly, even though she screams rather too much in recitative and sings rather too little in aria, for opera, taken on the average, is something less than music. Nevertheless, in spite of our approval, let the young singer beware.

© Ira L. Hill

Dora Gibson, who has been appearing in Boston with so much success, will soon be heard in New York at the Tuesday salons at Sherry's

Marcella Craft, among singers recently heard, in New York, is an excellent example of the dangers of opera. Miss Craft, an American woman, has been one of the darlings of the German operatic stage for some years. She was the favorite singer of Richard Strauss for his leading soprano rôles, and it is said that he even modified the part of Salomé at her suggestion. Now Teutonic singing is notoriously severe on the voice; Gallic taste considers it as ruthless, as "frightful," as Teutonic politics. Yet at its best (as Fremstadt and Schumann-Heink have revealed it) it is the most gloriously rich and human music in the world. The trouble is that it is so seldom at its best. When it meets some of the outrageous things demanded by German opera, it faces a necessity that makes the rules of singing mere scraps of paper. And the German opera singer unconsciously carries the faults of the opera style into the song recital.

Miss Craft, in spite of her velvet voice and her lively intelligence, too often blurred the melodic lines of the Strauss and Pfitzner songs which she sang at a recent New York recital. In her present recital tour, such singing must count against her. Off the opera stage, singers like Geraldine Farrar and Maggie Teyte, with their French traditions of clearness and simplicity, have an immense advantage over her. But even so careful a singer as Miss Teyte is not proof against the black arts of opera. When she sang the part of Mimi this season with the storm-beaten Boston Opera Company, her style did not have its usual purity.

So formidable is the "mystic abyss" between opera and the quieter arts of everyday that only the exceptional singer can bridge it. Marcella Sembrich, with her supreme art, and Ernestine Schumann-Heink, with her supreme common sense, are the greatest of these. For the rest, it were safest to stay on one side or the other. As Hamlin and Werrenrath have recently proved, there is fame and fortune in store for the singer who will stick conscientiously to song. Arthur Alexander, who recently served as his own accompanist at Aeolian Hall, has shown how charming a song recital can be when it is given the intimate touch. And Beatrice Bowman, one of the soloists at the Harris Theatre Élite Musicales, has made it clear how thoroughly enjoyable honest, straightforward bravoura singing can be made, shorn of its adventitious arts.

THE SINGER TAKES AN OATH

Many other singers recently heard might be mentioned, but courtesy forbids. Only, one would like to take the young singer, while she is still young, and raising her dainty right hand, ask her to take the following oath, or make the following promise—a promise which every singer tacitly gives her audience when she invites them to hear her sing:

"I promise never, in my artistic life, to do a dishonest thing. I promise to sing the notes as they are written. I promise not to sing high notes unless they are accurate, or loud ones unless they are pure. Knowing that fame is coy and that I am but a journeyman, I promise to sing for the glory of Schubert and Brahms, and not for my own reputation; and throughout my life to do nothing that I do not believe to be beautiful and know to be my best. In security whereof, I solemnly agree that if I am unable to execute this, my promise, then, cost what it may, I will not sing at all."

L'esprit de Paris à Palm Beach

Marianne Buzenet

AT

Palm Beach

is showing the most exquisite Creations for the Southern Season—as well as the advanced modes for Spring.

GOWNS
WRAPS HATS
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New models received weekly at all the American branches—Palm Beach, New York and San Francisco — direct from the Paris house (3 Rue Boudreau, Paris).

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SAN FRANCISCO
Complete collection of Buzenet models always on view at
"City of Paris"

THE EASY AND SAFE WAY TO REDUCE YOUR FLESH

Being advice on how to remove unbecoming and unnecessary weight without dieting or impairing your health

By Dr. JEANNE B. WALTER

IT has been proven time and time again that the wearing of Dr. Walter's Rubber Garments results in reducing that part of the body over which they are worn. This is accomplished by perspiration: "the safe and quick way to reduce."

Figure 5—Eton Jacket. To reduce bust and upper part of body.
Stock sizes, $8.50
Made to measure, $12.00

For years professional athletes, when they found themselves taking on excess weight and impairing their muscular activity—have used the sweating process. Jockeys, especially, have found this the surest means of keeping their weight down to the necessary low level which their occupation requires without impairing their health or strength.

I invented these garments to replace the old methods and to provide a comfortable means of eliminating unwanted fat.

These garments of mine are made of pure Para rubber, medicated according to my own private formula.

They are made to measure, and are worn next to the skin in perfect comfort.

Figure 3—Pants for reducing the limbs.
Price, $20.00
Particularly beneficial for rheumatism and stiffness.
Made in stock sizes. Not made to measure.
Price, $15.00

Wearing these garments during the day or during the night will give excellent and satisfactory results. While these garments give a certain amount of support, they are not made to replace corsets when wearing tailor-made or other street gowns.

Figure 4—Chin Reducer
Price, $2.00
Figure 4—Corsage Reducer. For bust, hips and thighs. Can be worn under corset.
Price, $20.00

While actual use of my rubber garments is positive proof of their marvelous action, still, I have received numerous testimonials and other evidence which prove that reduction can be relied upon.

If you will send me your measurements, I will make and ship to you, parcel post paid, any garment that you decide you need upon receipt of price. If you are in doubt as to exactly what garment you need, write to me fully, in confidence, telling where you are overdeveloped, and I will personally advise you which garment you require. Don't think for a moment that these garments are warm—they are not. They are cool and comfortable. They cause you to perspire freely, and it's the perspiration that makes them feel cool.

Figure 1—Union Suit used where reduction of the entire body is required.
Price, $30.00
Full length with long sleeves, $35.00

If you really do desire to reduce without discomfort, without dieting or impairing your health or weakening yourself, you should certainly use the Dr. Jeanne Walter's Famous Medicated Rubber Garment best suited to your requirements.

I am describing fully here a few of the various garments, their uses and their cost.

All of the garments shown here, and the others that we make, are made to your measure. The illustrations shown here merely give an idea of the uses and appearance of the garments, which are well made and carefully finished. In all the years that I have been making these garments I naturally have been able to find out the attitude of most of my customers in regard to them, and I am highly gratified to be able to say that absolute satisfaction seems to be the general feeling of every one who has ever purchased my garments, and they have been recommended highly by wearers to their friends.

Figure 9—Neck and Chin Reducer.
Price, $3.00
Figure 9—Arm Reducer
Prices, $8.00 *to* $10.00
Figure 9—Long thin belt reduces upper part of abdomen.
Price, $15.00

When you order any of these garments made for you, you buy them under the positive guarantee that there are no other real pure rubber reducing garments on the market similar in any respect to those patented and manufactured by Dr. Jeanne Walter.

Figure 15—Brassiere. Covers bust and under bust.
Price, $6.00

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DR. JEANNE B. WALTER, 353 Fifth Avenue, New York, Inventor and Patentee

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It's a hat with a cosmopolitan education—it can adapt itself to any situation.

Hat same as above, with brim detached.

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A large hat or a small hat as the occasion demands or "Milady" wishes. The brim is on or off in the twinkling of an eye.

A large hat for afternoon or evening function—a small hat for the automobile or the gusty day.

The traveler can have the desirable "little" hat on the train and a big hat upon arriving.

M UFLAND & Co.
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The UFLAND Hat

Joseph

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FOR THE COMING SEASON
WILL BEAR THIS LABEL

Joseph

Summer 1917

632 Fifth Avenue
New York

Milliners Dressmakers Furriers

© Brown and Dawson

The statue of Jose la Luz Caballero, known as the "master of Cuban jurisprudence," overlooks the harbor at Havana. In the background is the residence of a Cuban of great wealth

AN ALL-YEAR MOTORLAND

(*Continued from page 24*)

And the best hotel of Havana is but a cross between a decayed palace and a poor roadhouse. Magnificent marble staircases lead upward from "lounges" full of golden oak rocking-chairs. Lofty ceilings, tiled floors, balconied windows, endeavor to draw the sting from closetless bedrooms, leaky bathtubs, and obdurate mattresses. Cuban mattresses can be felt better than described. Any one who has slept out on the hay all night and verified in the morning a suspicion that the hay was in large part blackberry briars, may form a faint idea of the Cuban mattress.

It will early be discovered too, that people employed in the hotels have little idea of English. The Plaza Hotel elevator boy can count up to five, and if one points to the desired dish on the menu, the waiter will bring it; but should one attempt to leave the beaten track to diverge for one moment, all is lost. To ask the elevator boy what time it is, or command the waiter to boil the eggs three minutes, is to be made to feel oneself the prominent attraction at a circus. If the result is anything more than curious stares, it will be the hunch of a shoulder and a superfluous utterance becoming hourly more familiar—"No comprendo." Bewildered travelers sometimes try calling up the Country Club or the American Club, with fond expectation that here at least some English-speaking person will lend a sympathetic and efficient ear. It's all the same; the "no comprendos" strain the wire. One may learn more Spanish from these Cubans in a week than they evidently have learned English since the Battle of Santiago.

But nothing in Havana is to be taken seriously. We go to Havana, as formerly we went to Paris, to escape seriousness,—and succeed admirably. It is the effect of the place itself. There is an unreality about it, as though it were merely the scene of a play. Underneath, of course, are substantial realities such as an amount of world trade that makes some Cubans rich as Gaekwars, but on the surface there are only light and life and color.

Especially color. From the roof of the Plaza Hotel one looks out over the city, all pinks and blues and creams and tans, saturated in yellow sunshine and dotted with green palms; turrets, minarets, columns, grills, and gratings lend atmosphere. It suggests something, it is reminiscent. Of what? Then it becomes clear; it is of the Panama-Pacific Exposition. Unreality indeed! All this is surely only a make-believe city, a play city,—here to-day, gone to-morrow. All its long history is nothing. What are facts? This is only a play city, a make-believe, and after awhile some one will come and take the little grated houses apart and cart the city away.

ALICE MAXWELL APPO.

RULES FOR ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answer sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

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$1 a dozen; usual $2.50 kind

THEY are hand-made by French peasants of selected natural hair, and come in two styles.

The "Slippon" net shaped like a boudoir cap is very easily adjusted. The mesh is graduated at the edge to need only a hairpin or two for the whole net.

The "Import Special" has round shaped front and straight back. The mesh is close in both styles. They are invisible and full size for holding the coiffure perfectly.

Black, all shades of brown, auburn, ash and blonde. Postpaid anywhere. Satisfaction assured.

Mention color and shape when ordering.

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"BETTER THAN LEATHER"

The savage took what nature provided — the skins of beasts—for his protection and comfort.

It remained for the motor car to demonstrate the need for something better than leather for tops and upholstery and it remained for Duratex to supply that need.

Duratex is as fine as the finest leather and surpasses it in beauty and wearing qualities. Duratex is now the nation's smartest dress for motor cars.

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The Josef Bassinette

In **any** color. Features:—A **Detachable** Basket with two handles; mounted on double-strong support with **wardrobe** drawer. **Dutch wheels,** white enameled. Daintily trimmed with silk, silk ribbons, point d'esprit and Val. laces. Reversible hood. In any color. ***$41.50***

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LAYETTES

Hand-made creations
Of Exceptional Daintiness
To individual order. $50 upward

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An excellent opportunity for the Bride-to-be to make her selection from an exclusive assortment of high grade linens at prices much below the regular values.

Included among the many attractive offers is a set of table linens of which we wish to make special mention:

One tablecloth, 2¼ x 2¼ yds., one dozen napkins, 27 x 27 inches, to match, 2 monograms on table cloth, 12 monograms on napkins, French hemmed and laundered, $40.00

We suggest your calling at our store so we may have an opportunity to convince you of the splendid values which we are offering.

Further information regarding this sale will be gladly furnished to out of town patrons upon request.

L. I. LITWINSKY

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For **Home—Hotel Office—Camp**

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The Folding Wardrobe

When in use holds 8 or 10 suits or dresses. When rolled can be carried in suit-case or trunk. Hung on the wall or door **Foldwardo** makes a closet in every room or it can be used inside a closet as a container for extra clothing, light suits and evening gowns, keeping them free from dust, doing away with troublesome separate covers. Made of washable material (samples on request). Women's length, men's length, waist length.

In linen color.....$5.00
In Cretonne effects.... 7.00

Shops write for discounts. Sent parcel post C. O. D. postage paid. Money refunded if not satisfactory.

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The Newest Boot for January

Every month we will show the shoe that is destined to be our most favored model. Illustrated is the style leader for January. A smart 10 inch high cut boot in either dark grey buckskin or brown buckskin, welt sole, very high arch and 17/8 Louis heel. It has the new diamond perforations. The price is $12 with tip or plain toe.

ORDER BY MAIL.

With our assurance of absolute satisfaction. All mail orders are sent prepaid upon receipt of check or money order. Send for booklet V.

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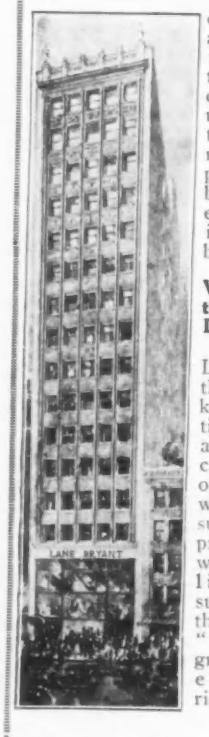

or any others appealing to a fastidious retail or "buyer" clientele. The unique features of this modern fireproof 16-story building are explained in interesting booklet.

Write for it today to Dept. 103.

Location, in these days of keen competition, is the all-important consideration of the retailer who would survive and prosper. And, where allied lines have succeeded, is the developed, "tested" ground that eliminates risk.

Our new building is ideally located right in the heart of the hotel, transit and 5th Avenue shopping centers and such nationally famous firms as

Lord & Taylor, Franklin Simon & Co., Knabe & Co., Vantine & Co., Arnold Constable & Co., Bonwit Teller & Co., Mark Cross Co., Tiffany & Co., Gorham Co., B. Altman & Co., James McCutcheon & Co., James McCreery & Co., and Lane Bryant

spend millions of dollars yearly to bring to this section the "buying" power of the country.

The building we now occupy (built but 4 years) is no longer large enough to house our various departments. It is a modern fire-proof structure—**large store, 8 floors and basement.** Rentals are very moderate and space may be divided to suit. Suitable for retail or wholesale salesrooms. Possession may be had about February 1st.

For particulars write or 'phone

Lane Bryant
Executive Offices,
15 West 38th Street, N. Y.

WHAT NEW YORK WEARS

(Continued from page 31)

alas, such is the selfishness of youth—always confine herself to knitting socks for the soldiers. One may be more likely to find her making herself a gay sweater or fashioning a warm scarf to wrap around her own pretty neck. All sorts of devices have been contrived for the convenience of the woman who knits. Among them is a version of the familiar knitter's bracelet, a little affair of gold, consisting of a bracelet from which there hangs a small chain; this chain is attached to a gold bar that is passed through the ball of wool, preventing it from rolling to the floor, as balls are prone to do.

At these afternoon teas may be noted the pretty blouses which women are wearing this season. The secret of smartness in these blouses often lies in that part of the blouse which extends below the waist, for the Russian blouse is the mode of the moment, and promises to continue to be the smart waist for the spring. At present, these blouses are usually made of some soft material, either of the same shade of the suit or in a color to afford a decided contrast, and the only trimming is a bit of embroidery about the neck and cuffs and perhaps a tassel at the end of the sash. Embroidery in worsted is very effective on these blouses, and one sees a great deal of it.

A SMART "APRON" BLOUSE

A particularly smart blouse seen recently is sketched at the left on page 31. It is of chiffon, plain in front and with a square collar which hangs to within two or three inches of the waist-line in the back. Attached to the front is a small "apron" of shirred lace about five inches long and seven inches wide, and from the sides of the apron there emerges a sash which ties in a bow at the back and another little bow in the front, completely covering the band of the skirt beneath.

It is also apparent at these afternoon affairs that the cape is again a modish garment. Frequently the capes are of fur, but sometimes they are of the material of the gown which is worn beneath them, as in the case of the costume sketched at the right on page 31. The gown of Burgundy velvet was quite full as to the skirt, although it fell in straight lines; across the front only extended a tunic which fell to a little below the knee and which, though it was banded with beaver, did not flare greatly. The point of the whole costume was the cape which accompanied the frock and which matched it as to material. This cape was gathered in at the top just enough to give a barely sufficient width at the bottom. The beaver collar stood away from the neck at the back and crossed surplice-fashion in the front. When the wearer used her arms, the cape tightened at the bottom in a way which was quaint and attractive. Her Burgundy velvet hat was banded close to the face with beaver.

PALM BEACH WHISPERS OF SPRING

In the Palm Beach costumes, one sees not only new materials but now and then a distinctly new line. From these clothes may be obtained the first hint of a silhouette slimmer at the feet than at the hips—a line which is so new that it is impossible as yet to say whether it will find a permanent place in the fashions. This line is exemplified in the costume which appears at the bottom of page 31, and which recently appeared at a fashionable lunch at the Ritz. The material of the gown is very light weight navy blue serge with hair-line stripes of tan and brick red. The hat which accompanies it is also notable. It is of dull black felt, and all around the brim there are applied flat strips of black velvet which taper as they approach the crown. Where these strips of velvet come up on the crown, there are rosettes of very narrow black ribbon, and in the center of these rosettes are tiny porcelain drops in tan and brick red, to match the gown.

Stowed away in the shiny black, shoe trunks which every smart woman's luggage includes, there are not a few cloth-top shoes, and this fact is significant. Owing to the great shortage of leather occasioned by the extraordinary demands of the war, the closing of the foreign tanneries, and the difficulty attending the importation of skins from Russia, some good makers of shoes are using cloth with very good results. The boots on this page have dark brown leather vamps and white cloth tops. Very smart, also, are the low shoes with toes of kid in a soft beige and sides of cloth in a slightly lighter tone. These shoes are laced, as are many of the smartest low shoes of the spring.

It is a rare event when the scarcity of one material makes another material smart; yet that is the effect produced on cloth-top shoes by the scarcity of leather

THE NEW YEAR IN THE MOTOR WORLD

(Continued from page 29)

of car operation as easy as possible. The vogue of wire wheels reduces to a minimum the time and strength required for tire changing. Tool kits are placed in pockets on the doors, where the driver may reach them without dismounting, raising the seat, or rummaging around among dirty chains, greasy jacks, and other paraphernalia, for the bag of tools which, of course, is always at the bottom. In these tool pockets a compartment is provided of the proper size to accommodate each tool, so that any one may be selected without disturbing any other. Akin to these tool compartments in point of convenience, and yet intended to serve an entirely different purpose, are the small nooks and corners in some of the touring cars and runabouts, for the storage of luncheon outfits, thermos bottles, and other equipment of the touring or roadside-lunching motorist.

All these are the ways in which the automobile designers and manufacturers of to-day have striven to conquer nature—geological and human—in the form of the scarcity of materials and high price of labor; while man has lost, in so far as he has been unable further to reduce prices of the finished product, he has more than won in the vast improvement of the completed whole.

Frances Glyne Inc.

A New Fashion

For this Between-Season period — we have just imported a special collection of

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Afternoon and Evening Gowns

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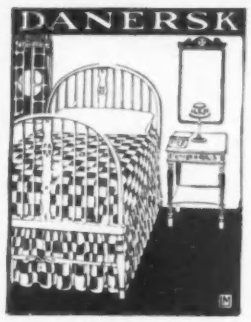

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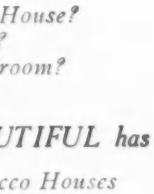

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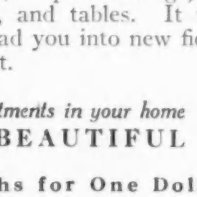

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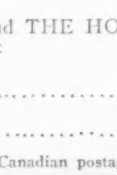

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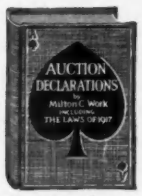

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Made entirely of porous woven surgical elastic web, which "gives" freely to every movement of the body yet firmly holds the figure. It lends grace with absolute comfort at all times. Our patented methods of construction, and the character of materials used make it equally desirable for street, dancing, evening or sport wear, and makes unnecessary the use of corset laces. Made in short and long lengths, white and pink. Retails from $2.00 to $7.00. If your local dealer cannot supply you, write for illustrated free booklet. Do not accept a substitute garment.

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A new Smoking-pleasure, leaving a delicate Persian scent in the room, and a sense of airy delight in the smoker's memory. 25c for 10 at your dealer's or send money to

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The Cold That Comes from Being Overheated

is often checked by Luden's. Relieves dryness in the throat. Sweetens the breath.

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LUDEN'S
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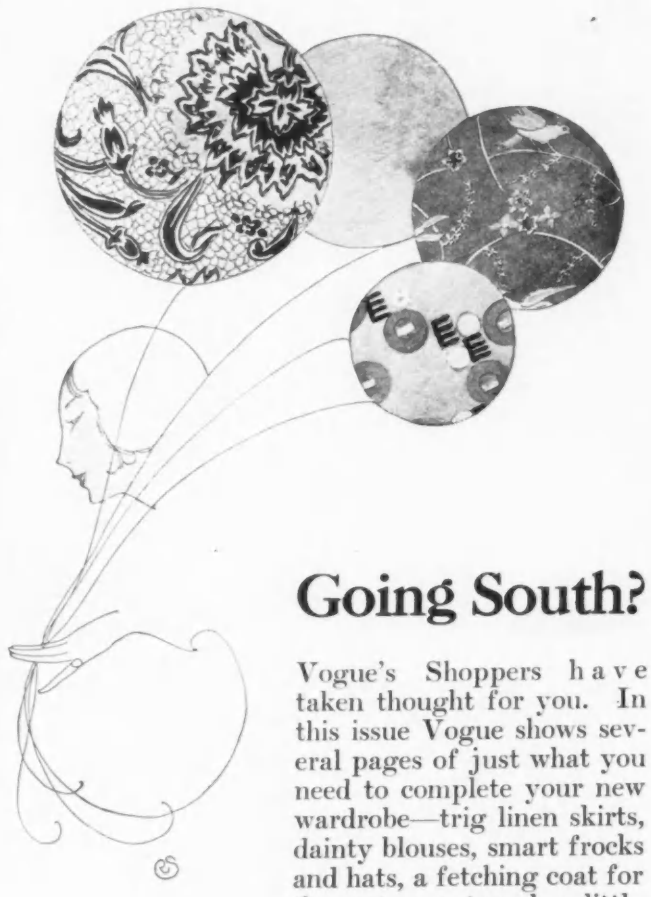

Going South?

Vogue's Shoppers have taken thought for you. In this issue Vogue shows several pages of just what you need to complete your new wardrobe—trig linen skirts, dainty blouses, smart frocks and hats, a fetching coat for the motor or travel, a little evening frock that looks like spring itself.

Or, perhaps you are staying at home. Never mind. Vogue has remembered you, too, and chosen models which are just as suitable for house and country wear in the North as in Florida.

Or, perhaps, you are planning to motor a good deal this season. There is a page of nice little things for the motor—robes, foot-warmers, fitted vanity cases, and a perfect duck of an ash-tray and match-case.

Nor has Vogue forgotten the January linen sales. Foreign linens are fearfully scarce this year, but Vogue knows where to get them—here, table-cloths; there, napkins; somewhere else the most delectable embroidered and fileted tea-cloths and tray-cloths. Not forgetting sheets and pillow-cases and blankets and little pillows—all the things that come to mind when one says "linen closet."

Vogue's shoppers are always at your service, always without service charge. Turn to pages 59, 60, 74, 86, pick out the things you need, write us a note, inclose a cheque—and they are yours!

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Service

443 Fourth Ave.
New York City

Anything Copied
Everything Mended
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Mind Your Mending Shop
762 MADISON AVENUE
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We also have on hand original models of the following:

Simple muslin and linen dresses for the southern trip
Smart bathing suits and accessories for the southern beach
Fetching sweater-suits for golf and skating
Children's clothes with a distinctive touch and
Dressing gowns and matinees made for comfort

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Have you seen one of our Pluvius Sets—a raincoat and umbrella to match?

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MATERNITY Corset

Comfort, abdominal support, dress as usual, normal appearance, protection for mother and child. Invisible system of enlargement.

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Embroidered yokes, necks and sleeves finished with veining and lace . . . $1.00
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will make the outline of your face, neck and chin graceful—relieve wrinkles, sagging muscles and facial blemishes—make your skin clear and soft, your eyes bright. You can make your hair glossy and abundant—your hands smooth and white—your feet comfortable through definite directions which will take only a few minutes at home, each day.

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Vogue's Spring Fashion Numbers

will save you hundreds of dollars in your spring and summer costuming

BY consulting Vogue in the purchase of your spring outfit you can save money through eliminating fashion mistakes. Not only will you have before you now—at this important season—Vogue's forecast of the new silhouette in hats and gowns, Vogue's information on favored spring colors and materials, and Vogue's counsel on all-important dress accessories; but its guidance in choosing your entire summer wardrobe. These six numbers of Vogue cover the entire field of spring and summer fashion:

Forecast of Spring Fashions
February 1

The earliest and most trustworthy forecast of the Spring mode. Authentic information on the correct fashions for the coming season. An insurance against the most costly of all wardrobe errors—a wrong start.

Spring Millinery
February 15

The hundred best model hats Paris has produced for the Spring of 1917. Correct veils and coiffures, and model gowns from the earliest Paris openings.

Spring Patterns & New Materials
March 1

Correct patterns and favored materials for your entire Spring wardrobe. The new silhouette adapted to pattern form. This number will enable you to halve your dress expense and double your dress distinction.

Paris Openings
March 15

The complete story of the Paris Openings—the successful creations of each couturier, which, taken collectively, determine the mode.

Spring Fashions
April 1

Vogue's final pronouncement on the season's mode—what is fashionable and why it is fashionable, from the top of the smart woman's tallest aigrette to the tips of her correct boots.

Smart Fashions for Limited Incomes
April 15

Intimate counsel for the woman who wishes to curtail her dress expense without in the least sacrificing smartness. What is, and what is not smart economy.

A thousand times Vogue has said that the gown you buy and never wear is the really expensive gown; that gloves, boots, hats, which miss being exactly what you want are the ones which cost more than you can afford. Ask any really smart woman, and she will tell you that you can save half your Spring dress allowance—before you have spent a penny of it—if you only will consult these six Spring Fashion Numbers of Vogue and use them as a guide in making your Spring purchases.

We know from experience that each of these six Spring numbers will be sold out almost at once. To save yourself disappointment, fill out the coupon on the corner of this page and hand it to your newsdealer, so that he will be sure to reserve your copies of these Spring Fashion numbers for you.

VOGUE

Condé Nast, *Publisher*
Edna Woolman Chase, *Editor*

443 Fourth Avenue, New York City

Please reserve for me, as they appear, one copy each of the issues of the Vogue I have checked below:

☐ Forecast of Spring Fashions Feb. 1
☐ Spring Millinery Feb. 15
☐ Spring Patterns March 1
☐ Paris Openings Mar. 15
☐ Spring Fashions Apr. 1
☐ Smart Fashions Apr. 15

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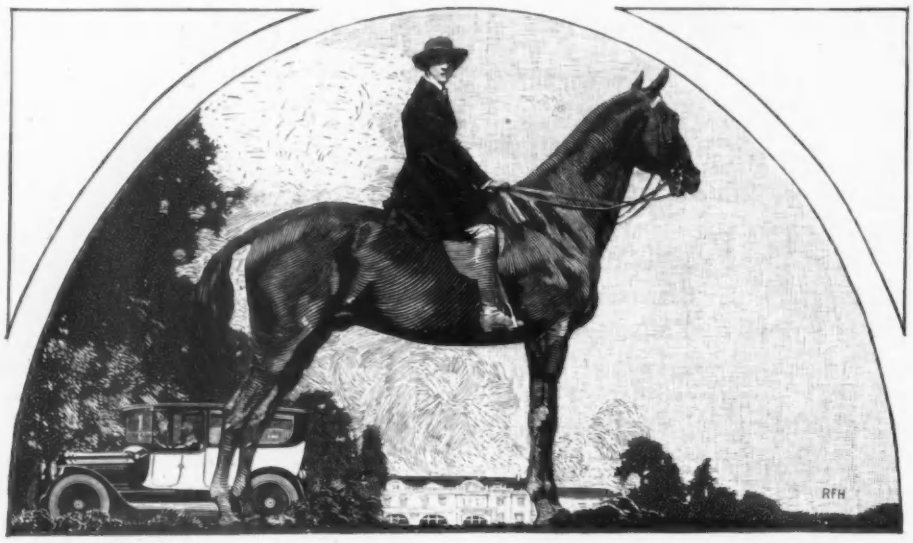

Quality folk quickly discriminate between *true elegance* and its *imitation*—that's why they are quality folk

Tone! Now—for ten years—and longer—the Packard has had the unstinted approval of a discriminating patronage.

And today it is a more luxurious, comfortable and serviceable car *than ever before.*

All that America and Europe have learned about carriage elegance is embodied in the new Twin-six.

Its dignity of design, the lasting richness of its finish, the sumptuous ease of its upholstery and the quiet beauty of its furnishings, are all outer evidences of a deeper genuineness which makes it—*and keeps it*—the standard equipage of refinement.

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Approved! True elegance is not to be imitated.

Ask the man who owns one

Packard TWIN-6

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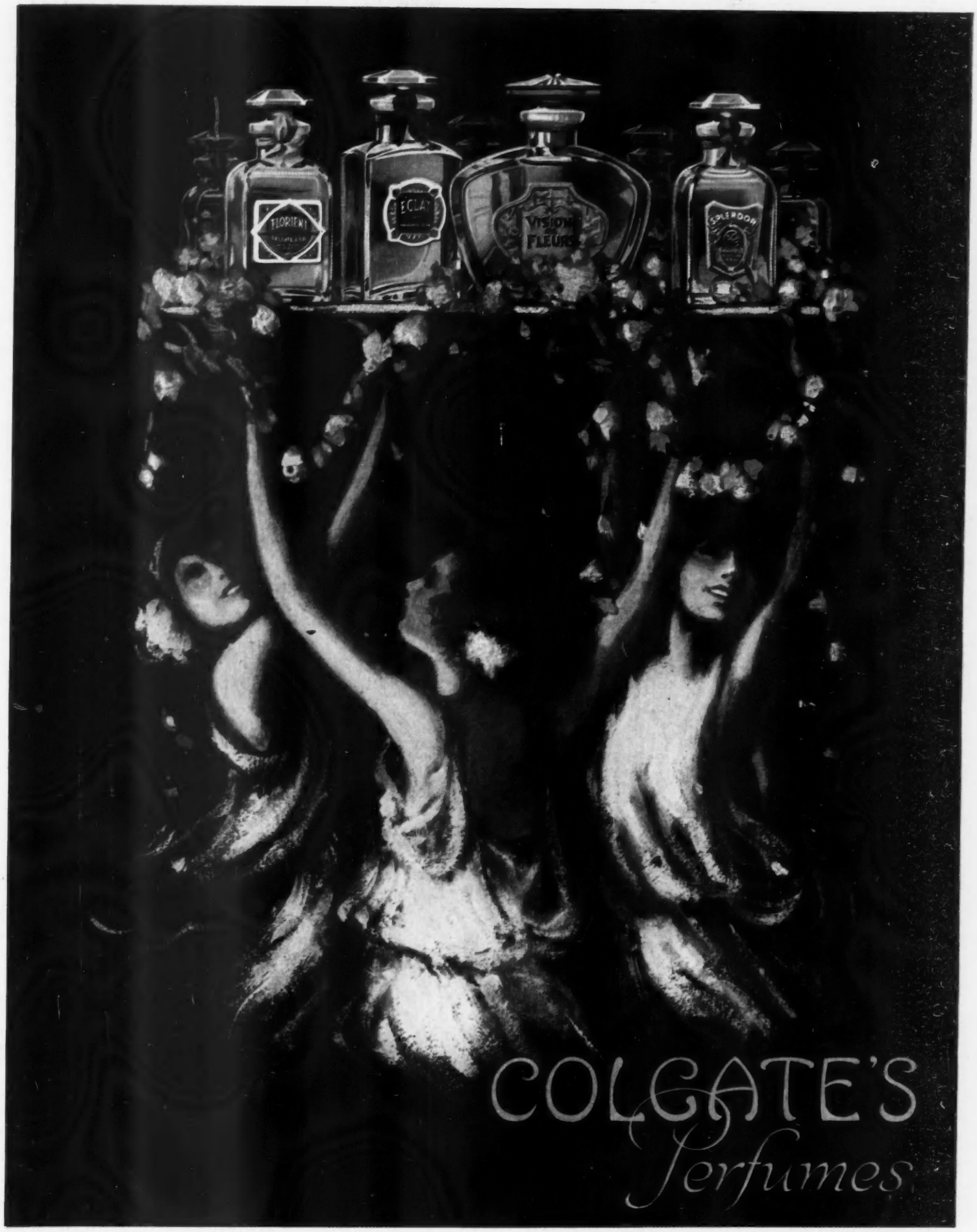
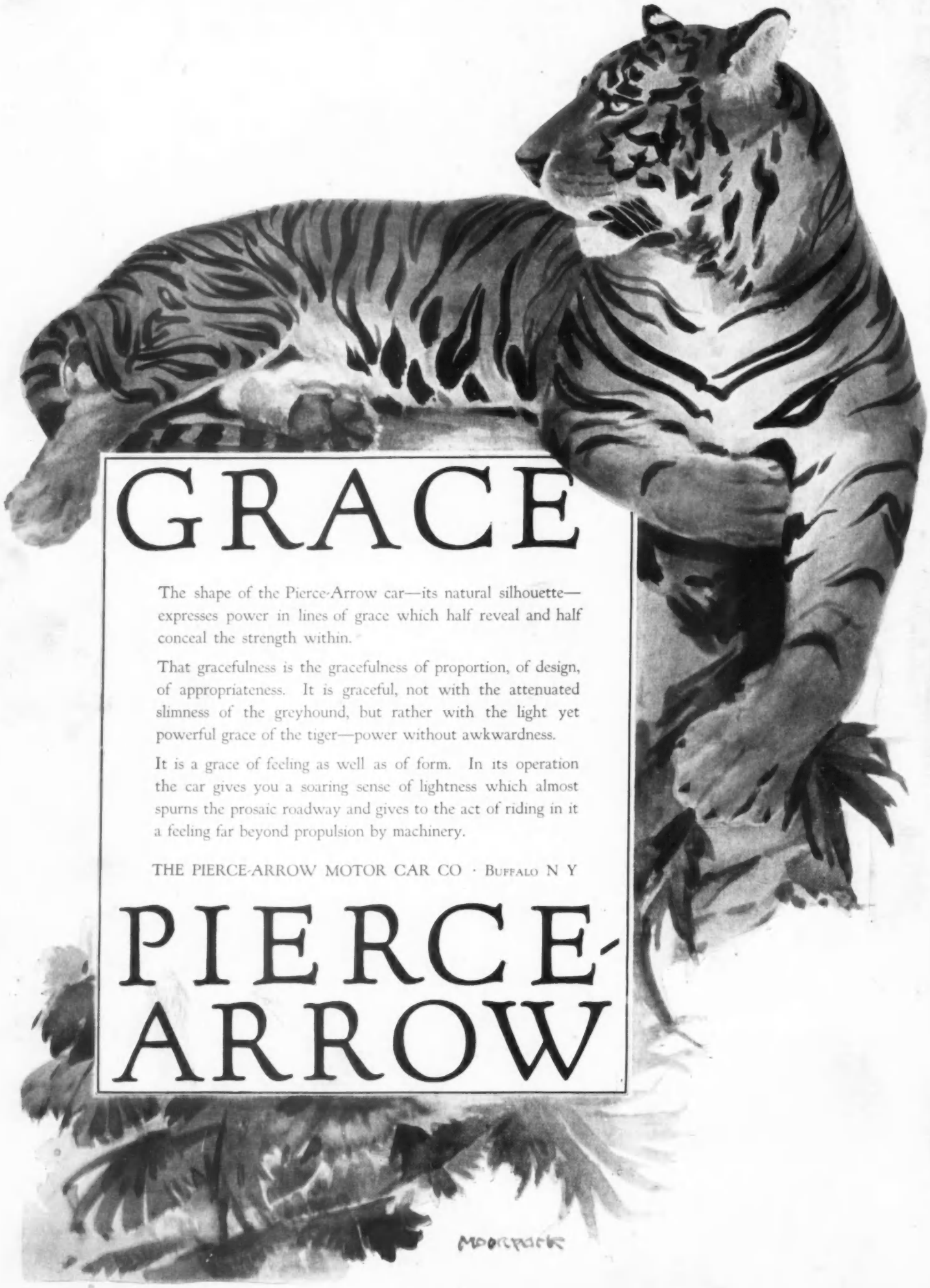


More than 120,000 women made the famous Perfume Test, proving that in delicacy, refinement, and fascination the Colgate Perfumes are chosen first in comparison with foreign scents. If you would like to make the test send a 2c. stamp for Test Material to Colgate & Co., Dept. 45, 199 Fulton St., N. Y.



GRACE

The shape of the Pierce-Arrow car—its natural silhouette—expresses power in lines of grace which half reveal and half conceal the strength within.

That gracefulness is the gracefulness of proportion, of design, of appropriateness. It is graceful, not with the attenuated slimness of the greyhound, but rather with the light yet powerful grace of the tiger—power without awkwardness.

It is a grace of feeling as well as of form. In its operation the car gives you a soaring sense of lightness which almost spurns the prosaic roadway and gives to the act of riding in it a feeling far beyond propulsion by machinery.

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